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THE MONTHLY

Musical Record.

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The Monthly Musical Record.

JANUARY 1, 1873.

THE YEAR 1872.

OUR first feeling in looking back upon the year now past is undoubtedly one of surprise at the immense quantity of music, especially new music, which has been produced during its course. In no recent year that we can remember have so many new works been produced, and so many opportunities been afforded to native artists, as in 1872.

In our record of the events of the year, the place of honour must undoubtedly be given to the Crystal Palace. This most admirable institution has fully maintained its high reputation as a musical pioneer. The list of important works produced for the first time during the past twelve months is one which, both for richness and variety, no other society in this country can approach, much less equal. It includes, of foreign compositions, an early symphony of Mozart's; Hiller's "Symphonische Fantasie;" Rubinstein's *Don Quixote;* Schubert's operetta, *Die Verschworenen;* overtures by Spohr, Reinecke, and Wagner; concertos by Joachim, Liszt, Rubinstein, and Brahms; Bach's suite in D; Beethoven's rondo for piano and orchestra in B flat, and the same composer's arrangement of his violin concerto for the piano; besides Mendelssohn's two great oratorios, and his 42nd Psalm. A plan of which it is not possible to speak too highly has also been introduced by the directors, of giving at every concert, if practicable, at least one work by an Englishman. As the doors of most other institutions are virtually closed to every one who has not already made a reputation, or who cannot put a "Herr" before his name, we look on the Crystal Palace as the nursery of our native musicians, and, judging from the past year, can heartily congratulate it on the abilities of its nurslings. The English works produced last year for the first time included symphonies by Mr. Henry Holmes and Mr. T. Wingham, Mr. Sullivan's *Te Deum*, Mr. E. Prout's concerto for organ and orchestra, and overtures by Messrs. Lucas, J. F. Barnett, T. Wingham, F. H. Cowen, and Henry Smart. Besides this, many English works of recognised merit, such as Bennett's *May Queen* and Sullivan's *Tempest* music, were brought to a hearing.

Not content, however, with an amount of work which would have already overtaxed the powers of most, the authorities of the Crystal Palace have still further added to the obligations of the musical public. They have taken up the cause of English opera—the rock upon which so many speculators have been shattered—and, if we may venture to predict from the success of the excellent series of performances given at frequent intervals during the year, the native dramatic muse, expelled from nearly every theatre in London, seems at last likely to find a permanent home at Sydenham.

The first series of National Music Meetings took place at the Crystal Palace during the months of June and July. Though on the whole a success, they were necessarily to a large degree experimental, and we look forward to the coming meetings with a confident anticipation that greater results will be realised, and the competitions be probably more vigorous than was the case on the first occasion.

Choral music has been chiefly represented (with the exception of occasional performances, already adverted to, by the Crystal Palace Choir) by the Sacred Harmonic Society and Mr. Barnby's Choir. The former society brought forward two of Handel's comparatively less-known oratorios, *Deborah* and *Solomon*; the latter contented itself chiefly with the production of what we may term stock-pieces. This we cannot but consider a mistake; for the great interest previously attaching to the performances of the choir arose mainly from the opportunities afforded of hearing works seldom produced elsewhere. The enlargement of the chorus was also to be regretted—its increase of power being but inadequate compensation for loss in delicacy and finish.

An important event of the year was the first performance in England, under Mr. Barnby's direction, on March 22nd, of Bach's *Passion according to John*. We hope the work will be repeated during the coming year. The production of Carissimi's oratorio, *Jonah*, by Mr. Leslie's Choir, and of two of Liszt's "Symphonic Poems" by Mr. Walter Bache at his annual concert, also deserves a word of mention.

The Philharmonic Concerts of the past year have been distinguished for the excellence of their programmes. Among the most interesting novelties, or *quasi* novelties, brought forward have been an oboe concerto by Handel, a very fine concerto in G for stringed instruments, by Bach, Brahms's serenade in D, Potter's symphony in D, and a pianoforte concerto by Mr. W. G. Cusins, the conductor of the society.

Chamber music has flourished during the past year as vigorously as ever. Besides the Monday Popular Concerts, at which comparatively but few novelties are to be heard, and the meetings of the Musical Union, we have had an admirable series of performances by the quartett party organised by Mr. Henry Holmes. While in finished execution this party may compare with any similar society, it surpasses most in the variety and catholicity of its programmes. We may say that in a lesser degree Mr. Holmes is doing for chamber music what the Crystal Palace Concerts are doing for orchestral works. To the same category belong Mr. Prentice's Monthly Popular Concerts at Brixton, and Mr. Monk's at Stoke Newington.

Of private concerts and recitals, the name, as usual, has been Legion; we have only space to mention Mr. Charles Hallé's series of recitals, which were remarkable from the number of specimens of the "New German" school brought forward, and Herr Pauer's interesting lectures at South Kensington on the history of the piano.

The retrospect of the Italian Opera seasons during the past year affords but little source of congratulation. Of the two most important novelties promised, one, Wagner's *Lohengrin*, was not produced at all; the other, Cherubini's *Deux Journées*, was played but once, to a half-empty house. The leaders of fashion care less what than whom they hear. The two new operas, *Gelmina* and *Il Guarany*, which were brought forward at Covent Garden, are, from a musical point of view, of but little value.

Considerable expectations were raised by the announcement that musical instruments were to form a prominent feature of last year's International Exhibition. We cannot say, however, that on the whole the result can be considered a success. Many excellent instruments were shown; but, for reasons into which it is not our business to inquire, some of the foremost makers refrained altogether from exhibiting, and comparatively few novelties were to be seen. Far more interesting was the loan exhibition of ancient instruments at South Kensington from which the musical student had the opportunity of acquiring much valuable information. The exhibition was noticed at the time in our columns, it is therefore needless to do more than allude to it.

Turning now to the provinces, we find proofs of no less musical activity than in the metropolis. Foremost in

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extent, and equal to any in importance, was the festival at Brighton, given under Mr. Kuhe's direction, in February. A series of orchestral and choral concerts, lasting for nearly a fortnight, and distinguished not merely by good performance, but by excellent programmes, certainly deserves to be noted among the chief musical events of the year. The Festival of the Three Choirs, at Worcester, at which Bach's *Passion according to Matthew*, Hummel's Mass in E flat, and Beethoven's music to the *Ruins of Athens* were the most important works produced—in addition, of course, to such stock-pieces as the *Messiah* and *Elijah*—was fully up to the average of these meetings. The Norwich Festival was also noteworthy from the production of several new works, the principal of which were Mr. G. A. Macfarren's cantata, *Outward Bound*, and a portion of a symphony by Sir Julius Benedict.

Among the more important provincial concerts of the past year should be mentioned those of the Liverpool Philharmonic Society, of the two Manchester orchestras, conducted respectively by Mr. Charles Hallé and Mr. De Jong, and of the choral societies of Edinburgh, Glasgow, and Dundee.

Of important musical publications during the year now ended, there has been no lack. Besides the more recent issues of the German Bach and Handel Societies, the latter of which has been of exceptional interest, Messrs. Breitkopf and Härtel have completed their splendid edition of Mozart's operas. Foremost in activity, however, has been Herr Peters, whose cheap editions of the classics are now too well known to need eulogy in these columns. By the publication of such works as the full scores of the *Creation*, *Fidelio*, the *Freischütz*, the whole of Beethoven's and the best of Mozart's symphonies, Schubert's complete choral works, the same composer's quartetts, quintetts, and octett, Schumann's music to *Faust*, &c., at what may be called absurdly low prices, Herr Peters has brought these masterpieces within the means of those possessed of only moderate resources. Another most important work, which has seen the light during the past year, is Franz Lachner's masterly Requiem. Among the music published in this country may be mentioned the issue of the full score of Mr. E. Prout's organ concerto, as an instance of enterprise on the part of a British publisher which deserves imitation. We have not the least doubt that there are many works by native composers, lying in manuscript, which are quite as worthy of the honour of appearing in score as Mr. Prout's concerto; and it would doubtless be a great stimulus to English musicians, had they the opportunity of coming in this shape before the public. We hope that other publishers may follow the example thus set.

Two important and thoughtfully written works on the theory of music have also appeared—Dr. Hiles's "Harmony of Sounds" and Mr. W. W. Parkinson's "Principles of Harmony," both of which do credit to the scientific research of their authors.

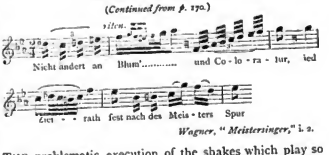
Death has been busy among musicians during the past twelvemonth. The obituary list comprises the names of Mr. Henry F. Chorley, the well-known critic and author; Dr. G. French Flowers, a distinguished theorist; Mr. H. Blagrove; Mr. T. E. Jones, organist of Canterbury Cathedral; and, among our vocalists, Mrs. Rice (better known as Miss Eyles), Mr. T. Young, and Mr. Henri Drayton. In France, the once-popular composer, Carafa, has died; and three distinguished operatic singers, Messrs. Levasseur, Battaille, and Gassier, all Frenchmen by birth, have also been called away. To this list must be added the name of one of the best-known of American musicians—Dr. Lowell Mason.

From the above remarks it will be seen that 1872 has been on the whole fruitful in results. Without giving cause for unqualified congratulation, it may yet be pronounced a satisfactory year—one in the whole movement has been forward rather than retrograde.

NOTES ON THE TEXT OF BEETHOVEN.

BY EDWARD DANNREUTER.

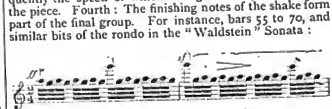
(*Continued from p. 170.*)



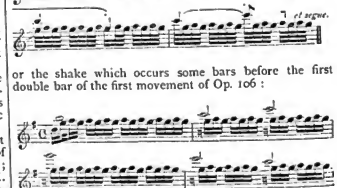
Wagner, "Meistersinger," l. 2.

THE problematic execution of the shakes which play so prominent a part in the sonatas, Op. 53, 106, 109, and 111, or in the bagatelle, No. 7, Op. 119, has given rise to many a ludicrous *experimentum crucis*; and it may perhaps be space well bestowed if I devote some lines to the matter, though a reference to Hummel's instruction book might easily set it to rights.

Four simple rules are to be observed in all cases where two distinct parts—a melodious phrase, accompanied by a protracted shake—are to be played simultaneously with the same hand. First: A scarcely perceptible interruption is made in the shake whenever a new note of the melody is struck. Second: All shakes are supposed to start with the *upper note*. Third: The shake is divided into regular groups of notes, the number and consequently the speed of which is regulated by the *tempo* of the piece. Fourth: The finishing notes of the shake form part of the final group. For instance, bars 55 to 70, and similar bits of the rondo in the "Waldstein" Sonata:



or the shake which occurs some bars before the first double bar of the first movement of Op. 106:



(N.B. The last bar of this example illustrates rules 2 and 4.) The 40th bar, counting backwards from the close of this movement:

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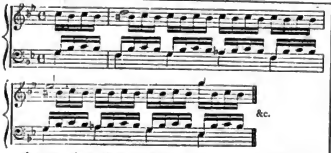
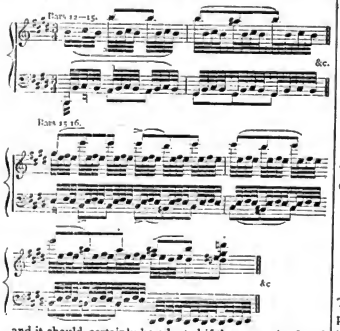


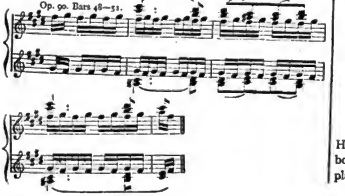
As regards a little additional hint I have to offer concerning the execution of the shakes in bars 12—16, Variation VI., Op. 109. I am in the same boat with that "tall man of Illyria," Sir Andrew Aguecheek.

Sir Toby Belch. Thy exquisite reason, dear knight?
Sir Andrew Aguecheek. I have no exquisite reason for 't, but I have reason good enough. *Twelfth Night*, ii. 3.

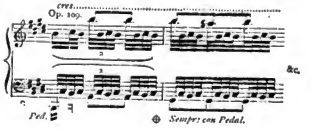
According to the rules given, the proper version would obviously be as Von Bülow has it:



and it should certainly be adopted if the sonata is played in a large room. But whenever it is rendered in private, where the player can hope to succeed in making the shakes do their destined work—filling the room with an atmosphere of sound for the melody to float upon—I would advocate the device supplied by the master himself in the second movement of Op. 90—*i.e.*, playing the notes of the two shakes in contrary motion:



Thus, the shakes of Op. 109 would appear as follows:

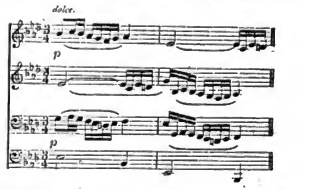


And the dissonances which in a large room might sound painfully distinct, will in a small one be found advantageous.

As the variation becomes more animated it will be well to increase the speed of the shake, thus—bar 25 *et seq.*:

The connection between the higher and the lower octave of the shake, bars 33, 34, is as follows:

Sonata, A flat, Op. 110.—First movement. Bars 34, 35. The latter bar is an instance of "concession to the players," unnecessary now-a-days. The two voices for the right hand in both bars are evidently made up of a piece of double counterpoint in the octave. If written for four independent voices, the bars would appear thus:



Here the two lower parts are inexecutable on the keyboard—but a skilful player's right hand can, and should, play the 2nd bar as follows:

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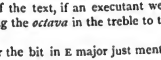
Bars 24 and 23, counting backwards from the close of the movement, as a matter of course require the same treatment and fingering—which latter I copy from Von Bülow.

The 7th bar of the bit in E major, after the working out (it is in reality F flat major, with its eleven flats disguised), offers an instance of how Beethoven, even in his later years, now and then gave a blurred version of his thought because the keyboard of his instrument was not long enough. We know that in 1821, when he composed this sonata, his piano, a gift from our munificent English firm, Messrs. Broadwood and Sons, had a compass of six octaves only:

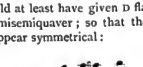
To-day it would be exhibiting an exaggerated veneration for the letter of the text, if an executant were to abstain from continuing the *octava* in the treble to the end of the bar.

Bar 12, after the bit in E major just mentioned, should stand thus:



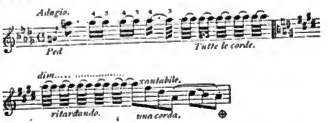
in analogy to bar 30, counting from the beginning of the movement. Von Bülow wonders whether the Leipzig editors have in this case mistaken a blot of ink for a couple of notes!

Bar 8, counting backwards from the close of the movement, looks and sounds inconsistent as older editions, and the new one too, dish it up. If the Leipzig editors are on the right tack—that is to say, if the figuration ought *not* to be consistently carried out in analogy with the preceding bars—they should at least have given D flat, instead of F, as the 15th demisemiquaver; so that the succession of chords might appear symmetrical:



I am strongly inclined to believe, with Von Bülow, that the bar should read thus:

Third movement. *Adagio ma non troppo.* Concerning the curious 5th and 6th bars, which stand as follows:



in the Leipzig and in all former editions, a large amount of matter has accumulated under my hands, whereof I shall print but a tithe. It is a surprising fact, to say the least of it, that Beethoven should have written something for the "Hammer-clavier"—*i.e.*, the modern pianoforte—the proper execution of which is of almost insuperable difficulty, if not totally impossible, upon the instrument—that in the coda of the adagio of Op. 106, in the scherzo of the pianoforte and violoncello sonata in A, Op. 69, and in the adagio and last movement of the sonata under consideration, he should have prescribed an effect which pertains to the old-fashioned *clavichord*. Every one knows that on the pianoforte the key causes a hammer to strike the string, which hammer, after having struck, rebounds. Now, on the clavichord (universally used in Beethoven's earlier days) the key and the "tangent," a piece of brass which produced the vibration of the string, were of a piece, or rather immediately connected. As long as the key was held down, the "tangent" remained against the string; and that part of the string which occupied the distance between the place where it was struck and the tuning-pins, vibrated. *Without the necessity of taking the finger from the key, the string could be made to speak repeatedly by a mere push ("there's the rub").* The second generation of sounds was of course weaker than the first. This singular and highly expressive effect was known to German players as "Bebung"—a quaking, a vibration. Daniel Gottlob Türk (1756—1813), a staunch adherent of the older instruments, who published his Clavierschule in 1789, says, on page 7 of that work: "The clavichord has this advantage over most instruments of the sort, that one can make use of the 'Bebung' upon it." And again, page 293: "The *Bebung* (*balancement*, Ital. *tremolo*) can only be successfully used upon *long notes*, especially in pieces of a sad (*traurigem*) character. *The finger remains on the key for the full duration of the note, and the tone is strengthened by a succession of gentle pushes. It is hardly necessary to add that after each push the player must recede a little with his finger, though without leaving the key entirely.* Everybody knows into the bargain that one can make use of the effect upon a *clavichord* only, and, that is to say, upon a *good* one." Türk notes the Bebung thus:

"As many points as are given, so many pushes should be made."

Georg Friedrich Wolf, in his "Unterricht im Clavierspielen," a work which I have not seen, is quoted by Herr Tappert, in No. 22, 1871, *Musikalisches Wochenblatt*, as having said: "The Bebung is a strong and shivering (zitterndes) pushing of the finger upon a protracted and 'affettuoso' note." This comes near being a definition of the sort of *tremolando* produced by a

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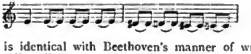
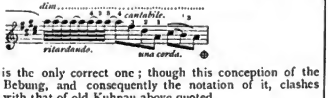
violinist's finger. Herr Tappert, moreover, in the same interesting article, points to a part of Johann Kuhnau's (1667—1722) "Der Kampf David's mit Goliath" (one of six Biblical stories set to music), wherein the fear and quaking of the Jews is expressed by a Bebung:



which is identical with Beethoven's manner of writing this peculiar effect.

The result, then, of these various assertions—which can be supported by numerous others, all to the same tune—is this: the second note of each group of two tied ones shall be struck again, with a different finger from the first; it shall be struck perceptibly, though softly; and shall be as much tied to the first, as much the outcome of it, its shadow as it were, as possible. The dynamical gradations intended by Beethoven in the designations *una corda*, *due corde*, *tutte le corde*, which by means of the three pedals were easily executable upon the older pianofortes, modern players must render by delicate *nuances* of touch.

By way of close let me point out that, for reasons "potent enough," like those of Sir Andrew Aguecheek rehearsed above, Von Bülow's version of the bars should be adopted. He contends that the "Bebung has no practical significance, unless in it *the note which is to be struck anew* (not the pushed and secondary one) *occurs upon an unaccented part of the bar, in the case of a syncopation.*" He thinks it hardly necessary to point to the sonata with violoncello, Op. 69, or the adagio of Op. 106 as examples. And I believe his version—



is the only correct one; though this conception of the Bebung, and consequently the notation of it, clashes with that of old Kuhnau above quoted.

(*To be continued.*)

CLEMENTI'S AND MOZART'S OR THE VIENNESE SCHOOLS.

ALTHOUGH musical people speak very often of Clementi's school and that of Mozart, the opinion about both is still a little confused, and it may therefore not be uninteresting to examine the difference which exists between both. This word *school* is not to be taken as implying that Mozart and Clementi proclaimed opposing principles, and that each tried to make converts to his creed. The difference between Clementi's and Mozart's schools came about quite naturally, and, indeed, more through the pupils than the masters. The original cause of the different schools is chiefly to be sought in the instrument itself. Clementi used the English, Mozart the Vienna pianoforte. The English instrument had a richer, fuller, and more sonorous tone, the English hammer had a deeper fall, and was thus very favourable to a sure execution of thirds and sixths; the Vienna piano had a thin yet agreeable tone of shorter duration, and its action was so light that the most subtle and delicate pressure produced a sound from the key. From this facile mechanism results the rather extraordinary expression, "to breathe upon the keys," an expression which the most distinguished disciples of the Vienna school, Hummel and Czerny, frequently used. Clementi's piano was therefore more favourable to a substantial and masculine treatment; the Vienna piano, on the other hand, responded best to rapid, fluent, and arpeggio playing. Clementi's piano was favourable to a cantabile; however, as the composition of the andante was the weak point of the Italian artist, and as he did not possess a warm heart, he disregarded this peculiarity of the instrument. The Vienna players on their part, feeling the weak points of their native piano, sought by cleverness and taste to make up for these deficiencies of the instrument, and surrounded their cantabile with such quantities of light, airy, and elegant passages, runs, broken chords, and ornaments of all kinds that the failing was less perceptible. The Vienna school strove rather to retain the character of the piano as a chamber instrument, whilst the stronger and more solid construction of the English instrument tended to make it an exponent of orchestral music.

The immediate pupils of Clementi were John Baptist Cramer, John Field, Alexander August Klengel, and Ludwig Berger. To these four excellent musicians might be added Dussek and Woelfl, as both were decidedly influenced by Clementi, and may for this reason be considered to belong to Clementi's school. The pupils of Clementi in their turn handed down the traditions of his school; Field taught Charles Mayer, Cramer was the teacher of Kalkbrenner, and Taubert and Mendelssohn were the pupils of Berger. Let us now speak of Mozart's pupils.

Mozart's great pupil was J. N. Hummel. As disciples in the second degree might be mentioned Czerny and Moscheles, although the latter was also influenced by Clementi's school. Schubert, in his charming pianoforte pieces, decidedly leans towards Beethoven. Hummel's pupils were Hiller, Thalberg, and Henselt; those of Czerny, Döhler and Liszt. The Frenchmen, Goria and Prudent, are followers of Thalberg's style; the highly-gifted Rubinstein, again, inclines towards Liszt. This classification must not be taken too literally. For instance, it would be very incorrect to class Mendelssohn as a pupil of the Clementi school only. Mendelssohn was influenced by Bach, by Weber, and to some extent by Beethoven. Liszt shows traces of Beethoven, Weber, Berlioz, Meyerbeer—in short, of almost every one of the most distinguished composers. He has studied all their works, and it is therefore not astonishing that he felt their influence. With regard to Chopin, it might be observed that he leaned partly to Clementi's school, having perpetuated the Nocturne, a form invented by Field; again, he shows also just appreciation of the charm of the Vienna school, in so far as his first works indicate a decided application of the characteristic features of the style initiated by Mozart. If in Clementi we miss a certain plastic roundness, we find it in his pupil Cramer; if Clementi could not make his instrument sing in a poetical manner, his favourite pupil John Field could.

All such observations lead to the result that it is not the direct or original merit of Clementi himself which constitutes the great importance of his school, but the excellent qualities of his meritorious pupils, who supplied the elements his individual talent was not able to produce.

Both schools deteriorated; both led to a preponderance of the technical element, and eventually to that shallowness and insipidity which we have now to deplore. It is, however, undeniable that Clementi's school showed a greater vitality than that of Mozart. This is again

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natural; Clementi rests on the technical part, Mozart more on the actual beauty of the composition. For excellence of technical execution the chief requirements are industry and perseverance; for a fine composition, genius, or at least great talent, is indispensable. Clementi is undoubtedly the founder of the modern style of pianoforte playing—Weber's or Beethoven's treatment of our instrument is, to a certain degree, a natural consequence of Clementi's example. Although Beethoven, as the composer, has more affinity with Haydn and Mozart, he borrows the greater brilliancy and richness of his pianoforte style from Clementi; and only in this way can we explain the extraordinary fact that he preferred Clementi's sonatas to those of Mozart. Mozart gave his sentiments concerning Clementi in the following words:—"He is a mere mechanic and a charlatan, like all the Italians—he writes on a piece *prestissimo* and *alla breve* time, and plays it *allegro* and in 'common time.'" Mozart further warns his sister "not to be deluded into Clementi's manner of playing," as she "would lose her fluent, graceful, and mellow execution." These remarks are quite in harmony with the preceding observations, and well express the principal difference between the schools.

E. Pauer.

Correspondence.

BEETHOVEN'S RONDO IN B FLAT.

To the Editor of the Monthly Musical Record.

Sir,—In your notice of the sixth Saturday Concert at the Crystal Palace, in the current number of the Monthly Musical Record, your reporter has remarked that Beethoven's rondo in B flat (posthumous), for pianoforte and orchestra, was probably heard for the first time in England. I shall feel obliged if you will allow me to state that such is not the case, and that the rondo was performed at one of Mr. W. H. Holmes's concerts in 1860-1-2 or 3, at the Hanover Square Rooms, by Miss Carey, R.A.M., Mr. Holmes accompanying from a pianoforte score of the orchestra parts.

I enclose my card, and beg to remain, Sir,

Yours obediently,

A Reader.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(from our special correspondent.)

Leipzig, *December*, 1872.

We are now in the height of our season, and were during the last month, so to speak, inundated with concert performances. To report about all these events—that is to say, to tell of one's own impressions—would be a matter of impossibility, as often on one evening two or three concerts and opera performances were going on at the same time in different places. In such a case only one or the other can be heard and mentioned. Unfortunately, also, a severe illness confined us for some time to our room and bed, and we are therefore compelled in some cases to depend on other authorities. We shall name them where we state their opinion, but, as a matter of course, we take all responsibility on ourselves, and will only mention that in Germany they are acknowledged and tried critics.

To give to our readers an idea of the events of our music-life during the last four weeks, we will proceed in chronological order, and mention first the most noteworthy novelties. They were, at the seventh Gewandhaus concert—serenade for orchestra in four canons, by S. Jadassohn; piano concerto with accompaniment of the orchestra, by Carl Reinecke; at the second Chamber-music Soirée in the Gewandhaus—sonata for pianoforte and violoncello, by Julius Roentgen; at the eighth Gewandhaus concert—symphonic prologue for orchestra, and second concert overture (A major) for orchestra, by Ferdinand Hiller; at the third Chamber-music Soirée in the Gewandhaus—quintett for pianoforte and stringed instruments, and "Bilder aus dem Soldatenleben," pieces for pianoforte by Hiller. At the third Euterpe concert, also, a very interesting symphonic movement for orchestra, by Herzogenberg, was performed, which we can very well accept as the first movement of a still unfinished symphony. Lastly, we heard on the 7th of December, in a concert given in the old theatre for the benefit of the Beethoven Stiftung, the following novelties: overture for the Jubilee of the Royal Pair of Saxony, composed by Julius Rietz; *Princess Ilse*, for soli, chorus, and orchestra, by Max Erdmannsdörfer, and Joachim Raff's latest symphony for orchestra, entitled "Im Walde."

Concerning Jadassohn's serenade and Reinecke's pianoforte concerto, we quote the profound contrapuntist and learned composer, Professor Dr. Oscar Paul. He writes about these works: "Unlimited praise must be given to the serenade for orchestra by S. Jadassohn, which consists of four logically connected movements, whose canonical form preserved with the strictest severity proves the master *par excellence*. Whoever knows that the working of a canon does not always immediately produce a good effect, will be compelled to admit that we have here before us a faultless composition in this *genre*, which does the highest credit to its author. Here we find nowhere a far-fetched or strained modulation, which might appear as a dangerous evidence of the difficulty of the composition. No unnatural effect, no gap in carrying through the parts, no unrestrained harmonic exaggeration disturbs the fine, natural flow of the whole, whose charming turns one always follows with an internal satisfaction, and whose play of colours in the sunlight of a brilliant instrumentation charms the listener in a high degree. We do not doubt for a moment but that this work will find its way to all music-loving towns of Germany, because, notwithstanding the artistic treatment of the orchestral resources, it is easy in execution and offers a welcome opportunity to the performers to appear as worthy representatives of their instruments.

"Also by the executants some novelties were offered in the seven concerts, which mostly had an undoubted success—particularly Meister Reinecke; this excellent pianist of Leipzig enjoyed an extraordinary triumph with the performance of his new, nobly formed, tenderly combined, and poetic pianoforte concerto, No. 2, in E minor, of which, at the seventh concert, more particularly the middle movement touched the hearts of the listeners. Again, it was the noble character pervading the whole which affected the audience so pleasantly, and showed again clearly that it possesses in its Capellmeister a musician of the highest calibre, who never wastes his artistic powers on common-place objects."

Alfred Doerfel (Custos of the Musical Library of the city of Leipzig) writes about Jadassohn's serenade: "The separate movements of the serenade (Introduzione e Marcia giocosa, Menuetto, Adagietto ed Intermezzo, Finale) do not seem to be written for any particular object; they appear, in fact, as the free result of a productive power; every one in characteristic originality and colouring, naturally fresh and powerful, teeming with life. A refined humour pervades the whole from beginning to end. Particularly charming in melody is the 'Adagietto,' to which one would have been pleased to listen longer. If we at the same time take into consideration that the canon is com-

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pressed from crotchet to crotchet, at the most proceeding from bar to bar, moving in equal intervals; if we remember the charming instrumentation, which is so effective that all appears as if it had been 'fired from a pistol,' we must say that the composer has created something perfect. The purpose of a 'serenade,' to create joyful and pleasant feelings, is completely attained. So it was: the audience became by degrees so animated that they burst forth in loud applause."

Of the novelties by Hiller mentioned above, we must next acknowledge with the highest deference the masterly use of all the means of art; but the separate movements of the different works are not all of the same true poetical value. The "Symphonic Prologue," composed for the opening of the theatre at Cologne, forms a suite of five uninterruptedly following movements, of which we can point out the second, entitled "Ballabile," as a very charming, refined, and intellectual ballet-music; the scherzando also offers many charming and pleasing points, whilst the other movements bear more of the character of a well-made *pièce de circonstance*. Less success had the A major overture and the pianoforte quintett, whilst the piano pieces contain much that is beautiful and ingeniously invented.

The new overture by Rietz is throughout a noble and fine composition, which in its invention, construction, and instrumentation leaves the uniform impression of an excellent master-work.

Unfortunately we can say nothing agreeable about Erdmannsdörfer's choral work; indeed, judging from this composition, we must question the inventive powers of its author altogether. Different it is with Raff's Wald Symphony. Already in our last report we could express ourselves with real satisfaction about a symphony by Raff. Again to-day we are able to bestow only praise on the two first parts of this work in three movements. As regards invention and execution, we were very much pleased with these movements. The finale falls considerably lower. Raff touches here the field of programme music, as presented by Weber in the Wolfschlucht scene in the *Freischütz* in the most telling manner; but that the attempt to paint in music the "wild hunt" must exceed the bounds of the symphony, which by its very nature can only be epic or lyric, is a fact that appears also here much to the disadvantage of Raff's movement. Raff has given with the work a short programme in words. For ourselves, we cannot attach any importance to this circumstance. The three first movements, or, as Raff calls them, the two first parts, make the impression on us, putting aside the programme altogether, of excellently invented symphony-music. The last movement, notwithstanding the explanation added in words, cannot please us. As regards the programme of the first parts, we say with the French, "*Non percegue, mais quoique.*"

The sonata for pianoforte and violoncello by Julius Roentgen, is the work of a youth of seventeen years. The young man is the son of our second Concertmeister, Engelbert Roentgen. The work has pleased us very much, not because it produced ideas of great importance—and who would expect such from so young a man?—but because it shows in style, construction, and drawing a very considerable artistic ripeness. In this we find a very promising forecast of the future of this youth, who, without particular purpose, without endeavouring to put himself on an unnatural pedestal, which would not be suitable for him, truly and naturally brings into correct form and shape what he feels. So we find, too, in the first works of our great masters by no means the high flight of ideas which they have taken later.

Of the singers who appeared at the Gewandhaus concerts, we mention first, with heartfelt thanks and warmest acknowledgment, the performances of Herr Carl Hill. He sang an arioso from the oratorio *Kain*, by Max Zeuger, and the Dichterliebe (a series of sixteen songs), by R. Schumann, and caused by his execution a storm of applause such as stands alone in the annals of the Gewandhaus. But Herr Hill is as a ballad-singer unique, and has offered us on this evening an everlasting enjoyment. Also for the selection of Zeuger's arioso we owe thanks to him; it is a fine, warm-hearted piece, in which the best blood of the musician powerfully circulates.

Fräulein Ida von Rosburgh, from New York, sang at the eighth Gewandhaus concert "Una voce poco fa," from Rossini's *Barbiere*, as well as Zerlina's air from *Don Giovanni*, by Mozart, and variations by Rode. From the pieces mentioned our readers will see that Fräulein Rosburgh is a bravura singer; if we add that her voice is a thin, very high soprano, that she sings purely and clearly, with tolerable intelligence, we have said all about this lady that we can say of her. An artistic, elevating impression she has not been able to leave to us. The programme of the concert for the benefit of the poor at the Gewandhaus contained pianoforte performances by Fräulein von Tograff, from Moscow, whose mechanism is much praised, whilst her rendering of Chopin's A flat major ballade has been severely blamed. The lady played besides Litolff's 3rd concerto. The singing of Fräulein Bosse is very much praised. As orchestra works the concert (which we were prevented from attending on account of illness) brought forward Schumann's *Manfred* overture and Beethoven's B flat major symphony.

In the condition of our Concertmeister David, who has been very seriously ill, a continuous improvement has set in, so that we may hope to see him soon again in full activity.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT)

VIENNA, *Dec.* 12, 1872.

EVERY day a concert! that is the word of the season. The only exception consists in there being two and sometimes even three concerts on the same day. I at once begin the review, as there is much to say, with the *gros de l'armée*, the Philharmonic concerts. Founded in the year 1842 by Nicolai, conductor of the Opera, that remarkable *élite-corps* has reached the thirtieth year of its performances (including an interruption of some years); and their present conductor, Otto Dessoff, is now on the point of taking for the hundredth time the bâton. Here is the programme of the two first concerts this year: overtures, *Leonore*, No. 2, and *Oberon;* symphonies, Schumann, No. 1, and Beethoven, No. 4; concerto for violin, by Beethoven, and concerto for piano, by Mozart (C major, composed 1786); serenade, No. 2, by Volkmann; andantino and gavotte, by Lachner (Suite 6). Concertmeister Sig. Singer, from Stuttgart, played the violin concerto with good though small tone, and the necessary skill; but he wants energy and warmth, both so important with Beethoven. The blind pianist, Herr Jos. Labor, is a conscientious artist, with just the right feeling for Mozart. The serenade for stringed instruments is an exquisitely fine composition, to be recommended to every orchestra. Lachner's Suite 6 is inferior to his former ones; the two numbers of it were well chosen. The execution was again splendid throughout. The organ concert, which the Gesellschaft der Musikfreunde arranged to inaugurate the great organ, was, in an artistic sense, not so brilliant as had been expected. The programme was not the right one, and the performances, though respectable, not striking

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enough. The organ, built by Ladegast, proved itself possessed of many good qualities; the latest mechanical inventions of every kind are not forgotten. There are three manuals, each of fifty-four keys (from C to F); the pedal has thirty keys (from C to F); the whole organ contains 3,113 pipes. The first extra concert of the Musikverein made quite a sensation. It opened with one of Handel's organ concertos (D minor), the first ever heard in Vienna! In the performer, Mr. De Lange, who was expressly invited from Rotterdam, we became acquainted with a first-rate virtuoso, who is fully master of his instrument. He played also a prelude and fugue by Bach, and was loudly applauded. Frau Joachim sang, with pathetic execution, an aria from Gluck's *Alceste*. An offertorium, "Venite populi," by Mozart, for double chorus, two violins, and organ, was performed for the first time. It is excellently criticised in Jahn's unrivalled Biography of Mozart (second edition, i. 285). Mozart, when he composed it, was twenty years old, but the composition shows already an experience in choral-writing quite astonishing. It will be published in a few days by J. P. Gotthard, in Vienna, and I recommend it strongly to the choral unions in London. As last number was announced the newest composition by Brahms—"Triumphlied," for double chorus, orchestra, and organ, the words taken from the Revelation of St. John, chapter xix. This splendid work was first performed in Carlsruhe on the 5th of June, and is now published (with German and English words) as Op. 55 by Simrock, in Berlin. In three great parts the composer has glorified the great events of the last years, and his song of jubilee is bathed in the vigour and clearness of a Handel, and combined at the same time with all the progress of a modern orchestration. The execution was glorious; frantic applause followed each number, and the composer, who conducted with great energy, was called for again and again, and every one agreed as to the grandeur and infinite majesty of that work, which, as engraved in rock, will soon be appreciated everywhere. A new society, the Wiener Musikerbund, founded for poor and sick musicians, was first publicly inaugurated by a monster concert, held in the great Musikvereins-Saal, for the benefit of its funds. The orchestra numbered some 250 persons; the string instruments alone were 144 in number, among which were 20 double-basses; the wind instruments were proportioned to such a colossus. The *Egmont* overture was of an imposing effect; the power of that composition was indeed heightened by the mass of instruments; the performance of the Ragoczy march of Berlioz, and "Kaisermarsch" by Wagner, created, on the contrary, rather a great noise. Frau Schumann had the kindness to perform Mendelssohn's concerto in G minor, and delighted the audience by her excellent playing. The same artist, together with Frau Joachim, gave three concerts, which were a real boon as regards programme and execution. Frau Schumann is long ago a favourite of the Viennese. It is no exaggeration to say she never played better than this time. Frau Joachim, ten years ago a modest member of our Opera, surprised us by the progress her voice and her studies have reached. Hans von Bülow gave his fourth and last concert, and played, besides Bach, Schubert, Mozart, and Scarlatti, also a number of smaller works of living young composers, such as Rheinberger, Raff, Julius Zellner, and Gotthard. Bülow played, as in every concert, every number by heart, and showed again an artist of high order. The last-named, Gotthard, a young, very active music-seller in Vienna, opened a new music saloon, belonging to the piano manufacturer, Bösendorfer, in the Liechtenstein Palais in the inner town. It is a simply decorated small room, but of very good acoustic properties, large enough for about 600 persons. The Florentine Quartett began a series of their valuable soirées in the same Bösendorfer-Saal. Hellmesberger also found the friends of the quartett assembled in the smaller Musikvereins-Saal. It is now his twenty-fourth season, and the sixth evening will be at the same time the 200th of his soirées. We have had still an immense number of concerts, among which especially the pianists Jos. Pollak, Ludw. Breitner, pupil of Rubinstein, and Frl. Ida Bloch, announced as a "pupil of Liszt." Frl. von Angermayer, lately pupil of the Wiener Conservatoire, took leave in a concert, to begin, as Signora Angeri, a theatrical career in one of the Italian theatres. She is gifted with a sympathetic well-trained voice, and a favourable figure for the stage.

In the Opera we heard two guests: Emil Scaria, from Dresden, and Frl. Klauwell, a pupil of Mme. Viardot-Garcia. Scaria performed King Henry in *Lohengrin*; he has a strong well-sounding bass voice, in the lower notes less sonorous; his pronunciation of every word is distinct. Frl. Klauwell, till now a concert-singer of some fame, appeared in Vienna for the first time on the stage. The unaccustomed ground made her lose the necessary self-command; the single rôle of Margarethe of Valois was enough to show a voice too feeble for a large opera-house, and though the good method could not be disregarded, voice and performance suffered under the influence of a first appearance. Weber's *Abu Hassan*, and Schubert's *Häusliche Krieg*, or *Die Verschworenen* (The Conspirators), were represented on one evening together. Schubert's operetta was first performed in a concert, and then (1861) in the old Opera-house, and repeated several times in the next year. *Abu Hassan* was new to Vienna; the operetta, composed 1810—1811, in Darmstadt, where Weber then lived as pupil of Vogler, found here, from its freshness and marked character, a very good reception. As you know the work from the Italian representation in Drury Lane Theatre, it is superfluous to give a detailed description. Both operettas were followed these days by Donizetti's *Don Sebastian*, first representation in the new Opera-house, last performed in Vienna in the year 1865. The alto singer, Frl. Gindele, has been re-engaged; Mme. Koch, who with her last début as Susanna was less happy, is now a member of our Opera; likewise Frl. von Dillner, from Prague, a very good acquisition. The possession of the tenor, Herr Walter (for five years), and Adams (for three years), is secured; on the contrary, Minnie Hauck next year leaves the stage, as she is engaged under very favourable conditions for the new Comic Opera, to be built and opened next year. I conclude with the programme at the Opera from the 12th of last month till to-day: *Troubadour* (twice), *Fliegende Holländer*, *Profet*, *Faust*, *Abu Hassan*, *Häusliche Krieg* (both three times), *Lohengrin*, *Hugenotten*, *Haus Heiling*, *Norma* (twice), *Tiefin*, *Hochzeit des Figaro*, *Rienzi*, *Wiebertreue*, *Afrikanerin*, *Romeo*, *Tell*, *Zauberflöte*, *Tannhäuser*, *Postillion von Lonjumeau*.

Reviews.

The Natural and Universal Principles of Harmony and Modulation. With illustrative and analysed Extracts from the Works of Classical Composers. By W. Parkinson. London: Novello, Ewer, & Co.

With the single exception of theology, there has probably been no subject on which more controversy has taken place, and respecting which more differences of opinion have existed, than the science of harmony. The most contradictory theories have been propounded by eminent men; and it is probable that if at this present time six of our most distinguished scientific musicians were to meet for the

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purpose of preparing a text-book of harmony, no two of them would agree on the subject. And although there is perhaps hardly so much bitterness in their disputes as in the well-known case of the old grammarian, who consigned a rival scholar to perdition for his treatise on irregular verbs, it is nevertheless very amusing to onlookers to see how the theorists fall foul of one another, and prove to their own complete satisfaction that their opponents know little or nothing of the subject in dispute. And the very point round which the fight has waxed hottest have been the fundamental principles—the number and derivation of the sounds in a scale, their relation to one another, the laws of modulation, &c. The difficulty of the student, moreover, is further increased by the fact that each author finds means of explaining actual facts in accordance with his own views. For example, a certain chord, let us say, in a symphony of Beethoven's, will be analysed and accounted for in utterly incompatible ways by different authors, one explanation appearing at first sight just as likely to be correct as the other.

It is therefore no easy task to review such an elaborate book as the one before us, which contains some 220 closely-printed pages. We have read it with much interest, but it is out of our power in the limits of our space to give more than the briefest abstract of its contents. We must first of all do it the justice to say that, though very close reading, and abounding in mathematical calculations and formulæ, it has the great merit of being clear. The attentive student can hardly fail to understand it. Mr. Parkinson bases his theory on what we may call the *double* harmonic system. To explain our meaning, take for instance the natural c. It is known that this note generates the harmonic series, c, G, c, E, G, &c., corresponding to the ascending series of numbers, 2, 3, 4, 5, 6, &c. These Mr. Parkinson designates as *positive* harmonics. But besides this there is the descending harmonic series of numbers, $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{5}$, $\frac{1}{6}$, &c., which gives the notes not generated by, but generating c—the series being c, F, C, A flat, F, &c. These he calls *negative* harmonics. On this double series and its derivatives Mr. Parkinson constructs his scale and his chords. To follow the system in detail would require several pages of our type: we must therefore confine ourselves to saying that it appears to us to be reasonable and consistent with itself throughout. Whether it is actually the best system is a question that we shall not be presumptuous enough to decide; we can at least say that we consider it a very good one.

In his dealings with the advocates of other systems, Mr. Parkinson's tone is always distinguished by moderation. Mr. Hewitt, Mr. Macfarren, Sir F. Ouseley, and Dr. Stainer, are all quoted at length in different parts of the work, but invariably with arguments, never with abuse. A very interesting—probably to many readers the most interesting—portion of the book is the collection of musical extracts, containing passages from the works of all the great masters, from Bach and Handel to Haydn, Mozart and Beethoven, Mendelssohn, Schubert and Schumann, and of the modern school, Gounod, Meyerbeer, and Wagner.

Not the least valuable portion of the work is the historical introduction, written, as we learn from the preface, by Dr. Gauntlett. This gentleman is well known as one of the most learned and profound of living musicians, and his account of the various systems and theoretical works on music contains much interesting information. We regret, however, that the doctor has sometimes adopted such a curious technical nomenclature as considerably to impair the general readableness of his treatise. We think, for example, that the average musical student would have some difficulty in grasping the exact meaning of such a sentence as the following (p. 13):—"There is nothing new in the system of numbers, except that the complement inversion is considered as mere octavism, and the reverse is the complemental."

It must not be forgotten that, after all, a mere acquaintance with the fundamental laws of harmonic progression will of itself no more make a great composer than a knowledge of the rules of perspective will make a great painter. Undoubtedly it is well that the musician should be familiar with these laws; but it is a curious thing that scarcely one of the great theorists has been also a distinguished composer. Indeed, to confuse the truth, we greatly doubt whether Handel or Beethoven ever thought of the "root of a chord" or the "law of the remove" when they were writing. Two anecdotes bearing upon this point are worth mentioning here. It is said that when Haydn was in England, an amateur asked him according to what rule a certain modulation in one of his works was introduced. Haydn's reply was, "Oh, sir, the rules are all my very obedient humble servants." And Ferdinand Ries tells us that he once pointed out to Beethoven a certain progression he had introduced as being prohibited. "Well," said Beethoven, "who forbids it?" "Marpurg, Fux, Albrechtsberger—all the authorities," said Ries. "And I allow it," rejoined Beethoven. Genius makes its own laws; and it is very interesting, and somewhat singular, to see how as new harmonic combinations are discovered the theorists will always manage to account for them. As a curious example of this, we may point to the extract from Schumann's "Phantasiestücke," on p. 212 of Mr. Parkinson's book—about as hard a nut to crack as could have been discovered.

We can cordially recommend this work, as being most carefully and thoughtfully written, and containing much that will be of interest to the musical student.

SCHUBERT'S *Songs*, transcribed for the Piano by FRANZ LISZT. Edited by E. PAUER. Augener & Co.

We have on several occasions spoken in these columns of Liszt's masterly arrangements of classical music; and it is with much pleasure that we welcome this collected edition in a cheap form of his transcriptions of Schubert's songs. We lately observed, in reviewing the same author's arrangement of Beethoven's six sacred songs, that the higher the class of music with which he was dealing, the more successful Liszt invariably was. These exquisite little pieces furnish another illustration of the truth of our remark. Having gone carefully through the entire series now before us, we give it as our deliberate opinion that Liszt has done nothing more masterly than these transcriptions. The first point that strikes us is the admirable taste of the embellishments. There are one or two rare exceptions in which the ornamentation appears to us somewhat overdone—we would especially point to the "Ave Maria" as an instance of this—but in the large majority of cases what is added is in perfect keeping with the text, and not unfrequently is, if we may so speak, a kind of *commentary*, throwing new light upon it. In order, however, to appreciate this point it is necessary that the player should be acquainted with the words of the songs.

The first number in the present collection is the charming "Wohin?"—one of the most popular of the well-known "Müllerlieder." The arrangement has the advantage, which it must be confessed is not shared by all the numbers, of being reasonably easy to play. Next follow two other of the finest songs from the same set, the "Ungeduld" and the "Trock'ne Blumen." They are both, especially the latter, admirably done, and of only moderate difficulty. The same cannot be said of the following song, the "Gute Nacht," which requires a first-rate pianist to do it justice. It will well repay study; and though more embroidered with ornaments than many of the other numbers, it is full of charming effects. Passing over the following two or three songs as containing nothing of special note, we come to a brilliant arrangement of the "Lachesbotschaft"—a most excellent study for the pursuit of *cantabile* under difficulties." The "Serenade," which is given next, is one of the best-known of Liszt's transcriptions. "Das Fischermädchen" is another capital study for playing the melody and the accompaniment with the same hand. The superb song, "Am Meer," which comes next, is one of the less difficult, and yet one of the most effective of the series. In the last line of this piece we find a curious instance of Liszt's attention to the words of the song. Many of our readers will remember the closing line, how "the illstarred woman had *poisoned* me with her tears!" At the word "verpiftet" (poisoned) Liszt has written over the music "*rallentando*." The passage must be given out as an exclamation—a sudden cry! Next come the "Erl-King" and "Gretchen am Spinnrade," and then the well-known "Wanderer." This is one of the finest of all the transcriptions, and more perhaps than any other illustrates what we mean by speaking of the embellishments as a commentary on the text. We cannot, without type-illustrations, make our meaning clear; but we think that any one studying the arrangement will understand us at once. We have only space to name one more song in the collection—the charming "Ständchen." This, though far from easy, is less exacting than some of the other numbers, while we know of none which will better repay study.

It will be seen from what we have said that this little volume is of no ordinary interest. Pianists of average ability need not be deterred from it by the name of Liszt on the title, as it contains quite a sufficient number of not too difficult pieces to bring it, at least in part, within the reach of good amateur players. The beauty and clearness of type of the octavo editions of which this forms a number are so well known as to render it superfluous to speak of them here.

Introduction to the 3rd Act of the Opera "Lohengrin." By RICHARD WAGNER. Full Score. Leipzig: Breitkopf & Härtel.

WHATEVER diversities of opinion may exist as to the merits of Wagner as a composer, none who know anything of his scores can deny that as a master of orchestration he is unsurpassed. The short movement now before us—the score contains only twelve pages—is as brilliant a piece of instrumentation as we have ever met with. On this account it will possess peculiar interest for the

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student. But we can go further, and say that the musical ideas are also full of originality and beauty. Like most of Wagner's modern scores, it is written for an exceptionally large orchestra—there being, for instance, three each, instead of two, of all the wood instruments, and instruments of percussion—we were almost going to say *ad libitum*. But the composer husbands his resources, and his scoring is sonorous and brilliant without being too noisy. Especially fine is the effect of the inverted pedal on pages 3, 4, and 5 of the score, the subject being given to the violoncellos, four horns, and three bassoons in unison, with the accompaniments above; and on its repetition, the melody being still further strengthened by the addition of three trombones and the bass-tuba. Very fine, too, is the passage for the wind on pages 7 and 8, with a melodious counter-subject for the violoncellos. The reading of this score increases our desire for an opportunity of hearing the whole opera. Whether such opportunity will be afforded us, time alone will show.

Drei Characterstücke (im Orchesterstyl) für das Pianoforte zu vier Händen. Vier Kinderstücke für ditto. Von BERTHOLD TOURS. Leipzig: Breitkopf & Härtel.

These two sets of pianoforte duets, though the pieces are by no means all of equal merit, contain much good music. We will speak first of the set which we consider the better—the four pieces for children. These are entitled respectively March, Scherzo, Romance, and Waltz. The march and the waltz are both capital: there is sufficient "tune" about them to please the young pupils for whom they are designed, the passages are well laid out for the hands, and the construction is musicianly. The scherzo, in 6-4 time, with a well-contrasted trio in common time, is also very good; the romance we think somewhat less attractive in its themes. The whole set, however, will be found useful for teaching. The "Three Pieces in Orchestral Style" please us on the whole less. The subjects of No. 1 do not strike us as very interesting. The opening of No. 2 also is not very promising, but the *Poco più lento* in the middle is very good. The third number, a "Presto" in E minor and major, we consider by far the best of the three. But we can credit the whole set with being thoroughly good in workmanship, and all show the hand of a skilled writer.

"*Lucrezia*," Transcription; "*Sweet Souvenir*," Melody; "*Foaming Billows*," Caprice; and "*La Belle Espanola*," for Piano, by FREDERICK MANN (Augener & Co.), are four drawing-room pieces which, in their way, are as good as any we have lately met with. Mr. Mann's subjects are pleasing, if not strikingly original; and he knows admirably how to accommodate himself to the capacities of school-girls. Teachers in want of something new will do well to look at these pieces.

"*Conte d'Astrégola*," Légende; "*Dans les Bruyères*," Caprice; *Fileuse, Grande Mazurka*, and *Valse de Concert*, for Piano, by G. BACHMANN (Paris: A. Ledue), are five pieces varying considerably in merit, but which are all adapted for teaching purposes. Our own favourite is the one we have named first, which has a quaint character about it that we much like. The Caprice and Fileuse are also good of their kind, though the latter has some progressions which we think objectionable. The mazurka and waltz are spirited, but somewhat commonplace.

Four Fantasias by MAURICE LEE—*Serenade from "Don Pasquale;" "Le Rossignol," Air russe; "The Brightest Eyes," and Prayer from "Mosè"* (Augener & Co.), are four excellent teaching-pieces. While not excessively difficult, they are all showy and brilliant, and capital for practice, as well as for playing to the people (unfortunately, only too numerous) who think, if they do not call, classical music dry. The Russian air, which is new to us, has much of the melancholy sweetness peculiar to the melodies of that nation; and such melodies as the serenade from *Don Pasquale*, and the prayer from *Mosè in Egitto*, are sure to be popular wherever they are played.

Chanson Indienne, Menuet de Marie Leszczynska, Saltarelle, L'Invitation à la Polonaise, and "*Les Cuirassiers de Reichshoffen*," five pianoforte pieces by H. KOWALSKI (Paris: A. Ledue), are the work of an author whose name is new to us, and we have much pleasure in commending them as decidedly above the average of their class. The "Chanson Indienne" is a very simple transcription of a most singular melody, one peculiarity of which consists in the absence of the leading note, it being in the key of E minor without the D sharp. The Menuet is one of the stately old dance measures of a hundred and fifty years ago, arranged in an attractive form for the piano. The Saltarelle and Polonaise are both excellent. "Les Cuirassiers de Reichshoffen" is a showy piece, against which we have nothing to say, except that we like it less than the others. We shall be glad to meet M. Kowalski again.

"*Im Rosendaft*," Air by Prince Gustav of Sweden, arranged for the Piano by W. KUHE (Augener & Co.), is a good teaching-piece on a pleasing theme, suited for moderately advanced pupils.

The Mayflower Waltzes, for Piano, by D. T. CHRISTIE (J. Williams), are by no means remarkable for excellence.

Morceau d'Orgue, by ARTHUR OCTAVIUS SMITH (Liverpool: James Smith & Son), is smooth and flowing, but deficient in distinct character. It is the kind of piece that we should imagine Mr. Smith would extemporise when he sits down to the organ.

The Singer's Hand-Book, by W. W. MEADOWS (Sunbury: W. W. Meadows), contains in a concise form an outline of the rudiments of music, and a few simple vocal exercises for the use of amateur singers and choirs.

Vesper Music, by WILLIAM HAYNES—4 Nos.—(Novello, Ewer, & Co.), are four easy settings of the Canticles of the Evening Service to simple chants with varied harmonies and organ accompaniments. They will be found suitable for the numerous choirs where this method of singing the Canticles is adopted, as they are effective without being difficult.

The same remarks will also apply to a *Magnificat and Nunc Dimittis in C, founded on the Gregorian Theme, and adapted to ordinary use*, by WILLIAM ELZY. (Novello, Ewer, & Co.)

Twelve Hymn Tunes: A Second Set of Twelve Hymn Tunes, by WILLIAM HAYNES (Novello, Ewer, & Co.), are melodious, but not particularly new in character; and we doubt whether they will replace the better-known tunes for many of the hymns to which they are set.

"*Dear love wun mine*," Song, by F. A. SCHOTTLAENDER (Birmingham: Adams & Beresford), is a very graceful ballad, with more than usual taste shown in the accompaniment. We can recommend it to vocalists.

"*My Friend and I*," Song, by W. B. GRAHAM (London: Evans & Co.), is a ballad of the ordinary stamp.

"*A Golden Day-Dream*," Song, by HERBERT BAINES (London: H. Stead & Co.), is also somewhat commonplace.

"*Dear Thoughts of other Days*," Song, by CIRO PINSUTI (London: W. Morley), is a graceful little ballad by this well-known and popular writer.

"*Penelope at her Task*," Song, by C. F. DESANGES (London: W. Morley), is a very excellent little piece, which deserves to be popular. We cordially recommend it.

"*The Angel at the Window*," Song, by BERTHOLD TOURS (Duff & Stewart), is another song that it is our pleasing task heartily to recommend. Both melody and accompaniment are very good, and we think the work is sure to please.

"*Thine, O Lord, is the greatness*," Sacred Song, by GEORGE BELLAMY, Jun. (Manchester: G. Bellamy). As we are indebted on the title of this piece that it is "a particularly favourite sacred song; sung everywhere," it would ill become us to express a contrary opinion; otherwise we might have named several places where we believe it has not been sung (nor is likely to be); but we refrain.

"*None like thee*," Ballad, by GEORGE BELLAMY, Jun. (London: The Church Music Press), is rather pretty.

"*When night is darkest, dawn is nearest*," Song, by EDWARD LAND (London: W. Morley), is a thoroughly well-written and very pleasing song.

"*The Silent Land*," words by LONGFELLOW, music by LADY JANE LINDSAY (London: Mills & Sons), is a smoothly written and pleasantly melodious song for mezzo-soprano, likely to become popular with such amateur singers as do not care to drawl out namby-pamby rhymes to tunes of the same species. The noble words of Longfellow's (translated from the German, if we are not mistaken) are essentially musical, and the composer has managed to set them in an unaffected manner.

The Grosvenor March (same publishers), a quicksteep by the same composer, has somewhat of an amateur twang, but is lively and spirited withal, besides being easy to play.

MUSIC RECEIVED FOR REVIEW.

Ainsworth. Theme and Variations for Violin. (Augener & Co.)—*Abt*. "Ave Maria." (J. Williams.)—*Bamfylde*. Music. (Deighton & Co.)—*Blumenthal*. "One Angel." (J. Williams.)—*Clay*. "The Reaper and the Flowers." (J. Williams.)—*Davis*. Festival Sanctus, Offertory Anthem. (Metzler & Co.)—*Ellerton*. Salve Regina. (Lonsdale.)—*Frost*. "Youthful Mirth." (Weekes & Co.)—*Hatton*. "Voice of the Western Wind." (J. Williams.)—*Hill*. "Rosée du Matin." (J. Williams.)—*Holzel*. "Elfentriume." (Hammond.)—*Killer Bélz*. Gemüthsleben. (Hammond.)—*Lamothe*. "Brise des nuits," "Premier Baiser." (Hammond.)—*Maynard*. "Go, bird of summer." (J. Williams.)—*Metcalfe*. "Oh, well do I remember." (Potts & Co.)—*Michaelis*. Berlin Galop. (Hammond.)—*Mullen*. Dornröschen. (J. Williams.)—

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Richards. Agnus Dei, Offertoire. (J. Williams.)—*Phillipson.* Guide to young Piano Teachers. (Czerny.)—*Pinsuti.* "Maiden's Flower Song." (J. Williams.)—*Smart.* "River, gliding river." (J. Williams.)—*Strauss.* "Beautiful blue Danube." Song. (J. Williams.)—*Taylor.* "Sparkling in the summer sun." (J. Williams.)—*Thirtle.* Andante. (J. Williams.)—*Thomas.* "Faust," "Huguenots." (J. Williams.)—*Zara.* "Gentle river." (J. Williams.)

Concerts, &c.

CRYSTAL PALACE.

THE ninth of the winter Saturday concerts was devoted to a performance of Mendelssohn's oratorio, *St. Paul*, when the principal vocalists were Mme. Lemmens-Sherrington, Miss Julia Elton, and Messrs. J. H. Pearson, Smythson, Marler, and Lewis Thomas. Dr. Stainer officiated at the organ, making use (probably for the first time in England) of Mendelssohn's own organ accompaniment, which has but recently been published. It is seldom that the directors of these concerts have ventured upon a choral work of such extent and importance as this, and the wisdom of introducing such works as necessitate so unusual a prolongation of the performance is questionable. Though the attempt was creditable to all concerned, the result, consequent upon the fatigue manifested by the chorus from the absence of any pause for refreshment, was not altogether satisfactory. The opportunity of hearing this grand work here must have been a welcome boon to many, but comparatively few remained to hear it out. Reference is due to the admirable notice of the work, signed "G.," with which the book of the words was prefaced on this occasion, especially as regards the interesting particulars, for the first time made public, respecting eleven of the fourteen pieces which Mendelssohn expunged from the work after its first performance.

Four works, of which two may be said to be of real importance, seeing that they bear the names of Mozart and Beethoven, were heard here, if not also in England, for the first time, at the tenth concert. That by Mozart was a symphony in E flat—the thirty-fourth of forty-nine—composed in 1773, his eighteenth year. It is chiefly remarkable for its brevity, consisting of only three short movements. Neither of the first two ends in the key in which it commenced, but leads abruptly into the movement which follows. On account of its extreme brevity, it must have been welcome to those attendants of these concerts who vote the symphony a bore—and we fear there are too many who do so; but to those who regard the symphony as the chief item of interest of the afternoon's entertainment it must have proved disappointing. It lasted just ten minutes. As far as it goes, it is bright and pleasing, as well as at times bold and vigorous. It has been quoted by Otto Jahn, Mozart's biographer, as an instance of what a great artist can effect with slight materials and in a small compass. The work by Beethoven was his well-known violin concerto, but with the violin part arranged for pianoforte. It is singular that it should have been first published in this form (for pianoforte), though undoubtedly it was originally written for violin, and was first heard in this form at a concert given in Vienna by the celebrated violinist Clement, for whom it was written, in 1806. Of its having been performed as a pianoforte concerto there is no record forthcoming. On the present occasion it was ably played by Miss Agnes Zimmermann. A comparison of the violin and pianoforte versions, both of which are given in the French edition, is an interesting task for musical students; a hearing of the pianoforte version was equally interesting, though to those already familiar with the work in its violin form it could not be conducive of the same amount of pleasure and satisfaction. Its inferiority as a pianoforte work was mostly noticeable in the slow movement, where the beautiful *sostenuto* effect of the violin was of course entirely lost. But for the sake of the wondrous cadenza for pianoforte and tympani, which Beethoven wrote specially for the pianoforte version (and which, it may be called to mind, Herr Straus has modified for violin), if for no other reason, it was well worth hearing in this form. The remaining instrumental works comprised Mr. G. A. Macfarren's spirited overture, "Chery Chase," the overture to Weber's *Oberon*, and the intermezzo from M. Duviviers *Deborah*, an opera founded on Sir Walter Scott's "Highland Widow," and produced in Paris in 1869. The last-named comprised some "upside-down" music intended to depict the rising of the moon, followed by distant dance music of a melancholy and sombre hue. What can have led to its introduction we are at a loss to imagine, unless it be that, having of late given his consideration to English composers, Mr. Manns thinks it but fair that French composers too should have their turn. Mme. Sinico and Signor Gustave Garcia were the vocalists. Mme. Sinico was in good voice, and sang Mendelssohn's "Infelice" and Meyerbeer's "Robert, toi que j'aime," as well as (for the first time) a lively ballade, "La Baccante," by Signor Fiori, with fine effect. Signor Garcia, who seemed scarcely to have recovered from his late indisposition, sang the romance, "Il mio rimorso," from Meyerbeer's *Dinorah*, and the second of a set of songs entitled "Blondina," by Gounod.

The eleventh concert—the last before Christmas—opened with Schubert's overture to *Fierrabras*, an opera composed by him in 1823, but never publicly performed. It is as vigorous and romantic as interesting, on account of its masterly orchestration, and as generally pleasing and effective as any of his overtures. The wonder is that it should not have been more frequently played, seeing that it was brought to England by Mendelssohn in 1844. Mendelssohn's string quintett in A major, Op. 18, which has long been a favourite with the lovers of Mendelssohn's music, was played by all the strings of the band. Though the plan of converting chamber music into orchestral is not one to be commended, it served to display the fiddling powers of the band in their best light, and the effect produced was a fine one. Nevertheless we much prefer hearing such works in the form in which they were originally written. Of course, if chamber music is to be heard in so vast an arena as that of the Crystal Palace concert-room, it can only be by multiplying the parts. But why should chamber music be given here at all, when there are so many symphonies still waiting to be heard? Mlle. Rita Gaetano and Mr. Thurley Beale were the vocalists. By her singing of the airs "Ah! se tu dormi!" from Vaccaj's *Giulietta e Romeo*, and "O mio Fernando," from Donizetti's *La Favorita*, she proved herself the possessor of an agreeable voice and manner. From her facile vocalisation, her clear pronunciation, and admirable shake, she appears to have been carefully trained in an excellent school. Mr. Thurley Beale, who was specially successful in his rendering of the air, "O, raddier than the cherry," from Handel's *Acis and Galatea*, has made great progress of late, and bids fair to prove a valuable acquisition, especially at concerts of sacred music. Though perhaps too sharp a contrast to Beethoven's delicious symphony in B flat, No. 4, which it followed too closely, Auber's sparkling overture to *Le Cheval of Bronze*, which we are wont to associate with a military band at a bazaar or flower show, seemed like a foretaste of the pantomime of the following week. Regarded as a prelude to the Christmas festivities, it was not ill suited to terminate this first series of concerts.

The first of the second series of fourteen concerts is announced to take place on the 18th inst.

MONDAY POPULAR CONCERTS.

THESE concerts have been so well attended since the very commencement of the season, that Mr. Chappell has not found it necessary to put forward any special attraction either in the way of absolute novelty or of such standard works as Beethoven's septett or Schubert's octett, which always prove a "certain draw." Nevertheless, the programmes of the last month have not been without their interest. At the fourth concert were heard Haydn's string quartett in E flat, Op. 71, No. 3 (Mme. Norman-Néruda, MM. L. Ries, Zerbini, and Piatti), Schubert's pianoforte sonata in A minor, Op. 42 (Mr. C. Hallé), Boccherini's sonata in A major, for violoncello with pianoforte accompaniment (Signor Piatti), Beethoven's "Kreutzer" sonata (Mme. Norman-Néruda and Mr. C. Hallé), besides a couple of songs by Mme. Sinico.

Herr Pauer, whose appearances in public have of late been too few and far between, was the pianist at the fifth concert. He chose for his solo Mendelssohn's andante and presto agitato in B, which had not been heard here on any previous occasion. In Herr Rietz's catalogue of Mendelssohn's works, appended to the second volume of his letters, it is assigned to the year 1838, and is there stated to have been published at Berlin without any *opus* number, and also to have appeared in an album published by Breitkopf and Härtel, of Leipzig. Nevertheless, as the programme informs us, it was published in England at an earlier date by Mori and Lavenu. Its opening theme recalls that of the andante and rondo capriciuso, Op. 14, to which in other respects it has a similarity of character. Herr Pauer pleased so much by his playing of this that he was recalled to the piano, and gave in addition No. 2 (presto in E minor) of the three fantasias, Op. 16, composed by Mendelssohn in Wales in the year 1829. He was subsequently associated with Mme. Norman-Néruda, MM. L. Ries, Zerbini, and Piatti, in Schumann's quintett in E flat, Op. 44, which magnificent work, though on its first production at these concerts some years back it was depreciated by those who should have known better, has now become as great a favourite both among amateurs and musicians as any work in the "Monday Popular" repertoire. Mme. Norman-Néruda came forward (for the second

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time at these concerts) with a sonata in D minor, by F. W. Rust, for violin solo, for which Herr Ferdinand David has supplied a pianoforte accompaniment. Friedrich Wilhelm Rust was born at Warlitz, in the Principality of Anhalt, in 1739, and died at Dessau in 1796. He was the author of a vast number of works, both for violin and pianoforte, many of which were never published. The sonata in question is in the ordinary form of a *Suite de Pièces* of the last century, consisting of an introduction, fugue, gigue, chaconne, and courante, with a return, by way of coda, to the introduction, which this time appears in the major key. Amateurs of the violin will doubtless hail it as a welcome discovery; to some extent British in character, it is full of charm and effect. Exquisitely played by Mme. Norman-Néruda, it so pleased the audience that she was obliged to repeat the gigue, and on being called forward a second time on its conclusion, gave a movement from a sonata by Nardini. Haydn's string quartett in C minor, Op. 17, No. 4, played for the first time at a "Monday Popular," completed the instrumental selection. Mr. William Castle, who comes to us from America, sang the opening tenor song in the *Elijah*, "If with all your hearts," Schubert's "Question," and Schumann's "Devotion." He has an agreeable voice, but an immatured style. On one account he was welcome; viz., for the reason that he does not, like most English tenor singers of the period, attempt to imitate Mr. Sims Reeves. He might, however, with advantage take a lesson from that gentleman in his rendering of the recitative, "Rend your hearts," which should be more declaimed than sung.

The quartetts at the sixth concert were Mozart's, in B flat, No. 9, and Haydn's, in E flat, Op. 71, No. 3; the latter "repeated by desire," and with good reason, for it is one of the finest and most attractive of his works in this class. The executants, who were the same as on the two former occasions of which we have spoken, were loudly appauded and recalled after the Mozart quartett, with which the evening's entertainment commenced. Mr. Charles Hallé played Beethoven's sonata, in D minor, Op. 29, No. 2, for pianoforte alone, and (for the first time here) with Mme. Norman-Néruda, Bach's sonata in A major, No. 2, for pianoforte and violin. Both works pleased so much that the finale of each had to be repeated. By his pleasing rendering of Handel's air from *Rinaldo*, "Lascio ch' io piango," and Mendelssohn's charming Frühlingslied, Mlle. Nita Gaetano confirmed the favourable impression she made on her late appearance at the Crystal Palace.

These concerts are to be resumed on the 13th inst.

MUSICAL EVENINGS.

Herr Brahms's sextett in B flat, Op. 18, was so well received on its introduction at these concerts last season, that it is no surprise that it should have led to a hearing of a similar and later work by the same author. His sextett in G, Op. 36, admirably played by Messrs. H. Holmes, Folkes, Burnett, Hann, Ch. Ould, and Peze, at the second of the present series of concerts, on the 27th of November, was at least as welcome as that in B flat. In some respects it was more so, for as an artistic production for this particular combination of instruments, in the judgment of musicians, it is certainly in advance of the earlier work, and at the same time has equal attractions for the general listener. Indeed, it is one of Brahms's main characteristics that he has always something to say, and generally says it pleasantly, and in a manner which both interests musicians and at the same time at once appeals even to the least initiated. On these accounts it is satisfactory to feel that this clever composer's works are surely, though slowly, making their way in England. Miss Baglehole, who, it will be remembered, made a successful début at the Crystal Palace last season with a pianoforte concerto of Brahms's, was associated with Mr. Henry Holmes in M. Haupmann's sonata in G minor, Op. 5, for pianoforte and violin—a rarely heard but interesting and pleasing work. Signor Peraze was heard to advan'age in Marcello's sonata for violoncello solo, for which Signor Patti has supplied a pianoforte accompaniment, and which was played by Signor Visetti. Mozart's string quintett in E flat, No 5, completed the instrumental selection.

Mr. Ridley Prentice—of whose enterprise in establishing concerts of a similar scope at Brixton honourable mention has frequently been made in these columns—was the pianist at the third concert, playing, with Messrs. Henry Holmes, W. H. Hann, and Peze, in Mozart's quartett in G minor. As he unfortunately laboured under the disadvantage of having to play upon an indifferent instrument—which, it need hardly be added, was not a "Broadwood"—the pleasure of listening to Mozart's masterpiece was less than under more favourable conditions it might have been. Thanks are due to Mr. Henry Holmes for his resuscitation of a "Larghetto and Gavotte" by Handel, by providing it with a pianoforte accompaniment upon the original bass, and by bringing it forward in public. In this form it makes a charming little piece, which cannot fail to be appreciated by violinists. It proved so pleasing to the audience that Mr. Holmes was obliged to repeat the gavotte. Two well-known but ever-welcome string quartetts completed the instrumental scheme; they were Haydn's in B flat, No. 1, Op. 33; and Beethoven's in E minor, No. 8—the second of the three (Op. 59) dedicated to Count Rasoumoffsky. Miss Ellen Horne contributed a couple of songs, viz., "Deh vieni non tardar" (Mozart), and "The Stormy Spring" (Mendelssohn), which she sang neatly, but withal coldly, receiving but small support from the accompanist, Signor Visetti, who seemed to regard Mozart and Mendelssohn as quite beneath his consideration.

The dates of the remaining concerts of the series are January 22nd and February 5th.

BRITISH ORCHESTRAL SOCIETY.

The first of a series of six concerts was given at St. James's Hall on the 5th ult. From the prospectus issued with the programme, we gather that this society has been established for the purpose of giving annually a series of concerts by British artists. The soloists—vocal and instrumental—together with the band of seventy-five performers, are to include the most eminent English talent, thus forming, for the first time in this country for many years, a complete representative orchestra. The programmes are to be selected chiefly from the works of the great masters, and at each concert a symphony, a concerto, two overtures, and vocal music, will be performed. In the course of the series it is intended to produce the overture to Mr. G. A. Macfarren's oratorio, *St. John the Baptist*; a new overture, composed expressly for the society by Mr. J. Francis Barnett; a pianoforte concerto by Mr. W. G. Cusins; and, "*should his engagements permit*," an orchestral work by Mr. Arthur S. Sullivan.

As to the constitution of the society, who are its members and who its directors, we are entirely in the dark. They seem to have been studiously kept in the background, perhaps because they would like to see how their plan works before acknowledging themselves. For our own part we cannot admit either the necessity or the advantage of a society founded on a basis so narrow as that of excluding foreigners from its ranks. Music is so universal a language that among musicians there should be no distinction of nationalities. We have heard a good deal lately of the discontented British musician and his wrongs, which we cannot but regard as having been exaggerated. By far the greater majority of the best players in our best orchestras are Englishmen, and this is no surprise, for the superiority of their instruments, and their readiness at playing at sight, have been readily acknowledged by almost every foreign conductor who has visited this country. It has so long been a matter of regret that, except during the three summer months, Londoners wishing to hear a symphony can only do so by making a journey to Sydenham, and that at a time of day available only to few, that one cannot but sympathise with any scheme which promises to remedy such a deficiency. If efficiently carried out, such a scheme ought to command success. A splendid orchestra has certainly been brought together. Mr. George Mount is the conductor, and among the principals we find the well-known names of Messrs. Carrodus and J. Zerbini (violins), Doyle (viola), F. Howell (violoncello), —Howell, sen. (contrabass), Radcliffe (flute), G. Horton (oboe), Lazarus (clarinet), and others equally weighty. The pianists engaged are Mme. Arabella Goddard, Mr. J. F. Barnett, and Mr. W. G. Cusins; the vocalists—Mesdames Lemmens-Sherrington, Florence Lancia, Blanche Cole, Edith Wynne, Patey, Julia Elton, and Messrs. Cumings, E. Lloyd, Vernon Rigby, Lewis Thomas, Patey, and Santley. Though much may be expected from such a talented array of instrumentalists and vocalists, one cannot but think it a pity that the rules of the society should exclude Mme. Schumann, Herr Joachim, and other foreign artists of distinction who may visit us, as well as those resident among us, from being heard at its concerts.

The inaugurative programme—or program, as it is more correctly written by Mr. G. A. Macfarren, who has undertaken to supply analytical and historical notes—was a rich and enjoyable one, but altogether free from any attempt at novelty. The instrumental selection comprised the overtures to Mendelssohn's *Ruy Blas* and Weber's *Oberon*, Sir W. Sterndale Bennett's pianoforte concerto in F minor, No. 4, and Beethoven's symphony in C minor, No. 5. In the overture to *Ruy Blas* one was at once struck with the fine and full tone of the band, and the almost exaggerated *pianissimo* of the few chords introducing the *cantabile* second subject for the violoncellos seemed to betoken that great care had been bestowed in rehearsing the work. The symphony and *Oberon* overture, too, were played with great spirit and precision. Sir W. Sterndale Bennett's concerto—the finest and most effective of his four published works in this class—was admirably played by Mme. Arabella Goddard, and, on the whole, well accompanied by the band. Mr. Mount appeared thoroughly up to the business of conducting, but the execution by

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the band of works with which they must be thoroughly familiar was no test of his capacity. Mme. Lemmens-Sherrington and Mr. Lewis Thomas were the vocalists. The lady sang the air, "Sweet Bird," from Handel's *L'Allegro* (flute obbligato, Mr. Radcliffe); the gentleman, the recitative and air, "Rage, thou angry storm," from Sir Julius Benedict's early opera, the *Gipsy's Warning;* and the two combined in the duet, "Dearest, let thy footsteps," from Spohr's *Faust.*

The instrumental selection brought forward at the second concert comprised Beethoven's overture, *Leonora*, No. 3 (encored), Mr. Sullivan's "Di Ballo," Mendelssohn's "Italian" symphony, a concerto for violoncello, by G. Goltermann (B minor, No. 3), and the prelude to Wagner's *Lohengrin*. Here was somewhat more to test the skill of both band and conductor. With both hands and feet Mr. Mount beat time throughout with unflagging energy—even during the trumpet solo in the *Leonore* overture, played in an adjoining room. It is a maxim of Liszt's, and was one of Schumann's, that the best orchestra is that which needs the least conducting. If there be truth in such a theory, and if such assiduity on the part of the conductor were really necessary to keep his forces together, the deduction to be made is obvious. With all apparent goodwill on the part of the band, one could not but too often feel the absence of that amount of finish and general "go" which can only be attained by players, however individually skilful, after a lengthened service under the same conductor. Herr Goltermann's concerto admirably served to display Mr. E. Howell's remarkable skill, but as a composition has no striking interest. The admission of the prelude to *Lohengrin*—which, however, did not sound as it does in Germany—may perhaps be accepted as an earnest of future essays in a like direction. The vocal music was sustained by Miss Blanche Cole and Mr. W. G. Cummings; the lady coming forward with Wallace's scena, "Sad is my soul" (*Lurline*), and the gentleman with the air, "His salvation is nigh," from Sir W. Sterndale Bennett's *Woman of Samaria*, and the two uniting in the duet, "Da quel di," from Donizetti's *Linda*.

MR. FRITZ HARTVIGSON'S MATINÉE.

A MATINÉE in aid of the sufferers by the late inundations throughout the Kingdom of Denmark, given by Mr. Hartvigson on the 10th ult., at the residence of His Excellency General J. de Bülow, the Danish Minister, under the special patronage of Her Royal Highness the Princess of Wales, attracted a numerous and fashionable audience. It was not only highly successful from a charitable point of view, as enabling Mr. Hartvigson to transmit a very considerable sum to his distressed countrymen, but also extremely interesting on account of the selection of music brought forward, and the admirable manner in which it was executed. The remarkable powers which Mr. Hartvigson possesses as a pianist, and which he so indisputably manifested on the late occasion of his performance of Rubinstein's concerto at the Crystal Palace, were again put to the test in a number of difficult pieces, and with a like satisfactory result. The solos performed by him were Beethoven's sonata appassionata, a valse-caprice (J. Raff), a mazurka-impromptu (Hans von Bülow), berceuse and polonaise in A flat (Chopin), and Liszt's Tarentelle di bravura from *Mosaniella*. In Schumann's trio in D minor, Op. 63, he had the assistance of Mme. Norman-Néruda and Herr Daubert. Violin solos by Spohr and Bach were contributed by Mme. Norman-Néruda, and songs by Mme. Tellefsen.

Musical Notes.

WE regret to have to announce the death of Mr. Henry Blagrove, the distinguished violinist, on the 15th ult. As our readers will be aware, Mr. Blagrove had been for some time incapacitated for his professional duties. The immediate cause of death is said to have been congestion of the lungs.

WE have also to announce the death of Mr. T. E. Jones, for many years organist of Canterbury Cathedral.

THE annual meetings of the Tonic Sol-fa College are at the present time being held at the Literary Institution, Aldersgate Street. They extend over a week from Friday, December 27th, to Friday, January 3rd, and include not merely the readings of papers on theoretical and practical topics, but also musical performances.

HANDEL'S oratorio *Joshua* was performed on the 10th ult. by the Birmingham Amateur Vocal Association, under the conductorship of Mr. A. J. Sutton. Prefixed to the book of words was an excellent analytical notice of the work, from the pen of the conductor, in which, however, occurs one slight error, to which the author will doubtless thank us for calling his attention. He states that the warlike symphony introduced into the second part from *Ricardo Primo* is "not available." Mr. Sutton is probably unaware that it is published in the new edition of *Joshua*, issued by the German Handel Society, in which, as in most other volumes of the same edition, several important alterations and new versions of the original text are given.

A PERFORMANCE of Handel's *Dettingen Te Deum* was given at Sheerness on November 27th, under the direction of Mr. W. H. Shrubsole. The local papers speak in high terms both of its execution and reception.

THE Glasgow Choral Union gave an excellent vocal and orchestral concert at the City Hall on the 5th ult. Mr. De Jong's band was again engaged, and performed Mendelssohn's Scotch Symphony and the overtures to *Egmont*, *Oberon*, and *Guillaume Tell* admirably. The chief novelty of the evening was Mr. E. Prout's concerto in E minor, for organ and orchestra, recently produced at the Crystal Palace Concerts. On the present occasion the solo part was played by the composer, and the work met with a most hearty reception. The male voices of the Choral Union, under the able direction of Mr. Lambeth, sang a chorus from Mendelssohn's *Œdipus*, the "Dervish Chorus" from the *Ruins of Athens*, and a part-song by Kücken, with remarkable precision and great taste.

THE Dundee Musical Festival was held in the Kinnaird Hall on the 3rd, 4th, and 6th ult. The band consisted of Mr. De Jong's orchestra, the soloists were the members of Mr. Santley's touring party, and the chorus was composed of the members of the Dundee Amateur Choral Union. The three concerts were respectively a choral and orchestral concert, a performance of Mendelssohn's *Elijah*, and a vocal and instrumental concert by the principals. Mr. Nagel and Mr. De Jong conducted.

THE Italian papers speak highly of the performance of Mlle. Löhr in *Lucrezia Borgia*.

APPOINTMENTS.—Mr. T. W. Simons, as first alto in the Temple Church, *vice* Mr. Thomas Young, deceased. Mr. J. G. Wrigley (of St. Mary's Church, Balderstone, Rochdale), organist and choirmaster to Christ Church, Blackpool.

TO CORRESPONDENTS.

A. HOERING.—We will forward your letter to the gentleman you name, but, as the series now in hand will occupy some time, can make no definite promise in the matter. Moreover, our own experience is that the edition you quote is full of errors; probably if you compare it with another copy of the same works many of your doubts will be satisfied. We can recommend Liszt's Edition, published by Cotta, of Stuttgart, as one of the best.

J. T.—The best answer we can give to your question will be the translation of the article "Polyphonic" in Bernsdorf's Musical Lexicon:—"Polyphonic is in general the opposite of *homophonic*. Theorists, however, do not unconditionally call all part-music polyphonic, but only those pieces in which each separate part has a certain individual completeness, and by means of the whole the impression of several persons is produced." You will understand the difference easily if we give one illustration. The opening bars of the "Hallelujah" chorus are *homophonic;* but the fugue at the words, "And He shall reign for ever and ever," is polyphonic. Franz's additional accompaniments consist largely of passages of imitation.

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The Monthly Musical Record.

FEBRUARY 1, 1873.

MUSICAL CRITICISM.

To the merely superficial observer it is probable that few positions seem more enviable than that of the musical critic. It is thought to be a most desirable thing to have the opportunity of attending all the best concerts, to be treated often with considerable deference as "one of the gentlemen connected with the press"—the reporter of such-and-such an influential daily or weekly paper, as the case may be—and to be in constant receipt of the principal new songs and pieces. We have frequently had the remark made to ourselves, "It must be very pleasant to be the musical critic of a paper." We are not for a moment intending to deny that there are pleasures and advantages in connection with such a post; were it not so we should at once resign our appointment. But it is too often forgotten that there is another side to the question, and that the position of musical critic is by no means the bed of roses which many seem to imagine. And our object in the present article is to point out a few of the difficulties which are attached to the office, and to make a few remarks as to its responsibilities.

It is needless to say more than a word or two as to the chief requisites in a musical reviewer or reporter. Three qualities appear to us indispensable—knowledge, honesty, and liberality, or freedom from prejudice. It is obvious that, unless the critic is himself a well-educated musician, he cannot judge correctly either the compositions submitted to him or the performances to which he listens. It is of course not necessary that he should be an accomplished vocalist in order to review a song, nor a finished pianist to judge of the merits of a new fantasia. But he should certainly have a good general, especially theoretical, knowledge of his art, or his opinions will be of but little value. No less indispensable is honesty. A critic must be not only able to pronounce an opinion, but willing to say, without fear and without partiality, exactly what he really thinks. When to these two qualifications we add freedom from prejudice, we have named the most important requisites for a reviewer or reporter. By "freedom from prejudice" we do not mean to imply that the critic shall have no personal preferences. This of course is inevitable; there will always be some who will prefer, for instance, the works of the old masters, while others will have a partiality for the more modern school. What we mean is that the critic should be equally ready to welcome everything that is good, no matter whence it comes. The French critics who sneer at Bach and Handel, and the German writers who denounce Wagner as a lunatic at large, are alike examples of the prejudice to which we are alluding—a prejudice arising not from dishonesty, but simply from narrow-mindedness.

Assuming then that our model critic has all the qualifications that have been named, in what position does he stand towards music as it actually exists in this country? A little consideration will show that his post is, as we have already said, by no means an enviable one. In the first place, the more thorough his knowledge, the more sensitive will he be to faults, and the more inclined to be intolerant of rubbish. As a large per-centage of all the music published at the present day deserves no other name, it is absolutely impossible for a competent reviewer to speak favourably of it; and the more honest he is, the more likely he is to make himself enemies. Unfortunately, too, those composers, if we may give them the name, who are the most ignorant of music are precisely those who are the least conscious of their own deficiencies, and who, consequently, feel themselves the most aggrieved when their music is, to use the common phrase, "cut up." Sometimes the unfortunate reviewer is accused of personal animosity, when in fact he has no feeling in the matter but a desire to speak the truth according to his convictions. This is even more the case with respect to public performers. But we are touching here upon delicate ground; let us content ourselves with saying that we heartily wish the same freedom of speech were common in this country which, to judge from German musical papers, seems to prevail on the Continent.

One more difficulty of musical criticism remains to be noticed—that the critic, if honest, must sometimes set himself in opposition to public opinion. Our musical public is influenced much more by names than by anything else; and, in a general way, it will refuse to see any blemishes in its favourites. If a popular conductor takes unwarrantable liberties with the text of the great masters, or a favourite singer alters one of her songs in such a way as utterly to destroy its beauty as a work of art, it is of but little use, as things at present are, for the critic to comment upon it. In all probability he will be disbelieved, or accused of personal feeling; the conductor or the singer will simply go on as before, and the critic will merely have made an enemy—perhaps a powerful one—and have done no good to the cause he has at heart. This is, to our thinking, the most disheartening feature in connection with musical criticism in this country; the more so as it is one for which we are unable to suggest a remedy. If the whole of the press would combine to denounce it, something might perhaps be done; but, from the natural diversity of opinion among musical men, this is obviously impossible; and we can only trust to the gradual improvement in public taste to rectify the evil. We fear it will be a long time before this is done.

In conclusion, we appeal to our readers, especially to such of them as send us music for review, to give us credit for being actuated by a simple desire to do them justice, to the best of our ability—to praise them where praise is possible, and where it is not, to deal as gently with them as the circumstances of the case may honestly warrant.

HANDEL'S "PASSION MUSIC."

BY EBENEZER PROUT, B.A.

ALL well-read musicians are acquainted with Sebastian Bach's great masterpieces, the *Passion according to Matthew* and the *Passion according to John*. The frequent performances of the former work during the last few years both in London and the provinces have diffused a nearly universal acquaintance with it among musical men; and it will probably not be long before the companion work—which, though inferior in grandeur, is full of striking beauties—will be nearly as well known. It has occurred to me that it would probably be interesting to the readers of the MUSICAL RECORD if I give them an account of Handel's treatment of the same subject, more especially as his two settings of the *Passion* music have only been recently published, and are, I believe, unknown, except by name, to the majority even of professors.

Without further preface, I shall proceed to speak of—

I. THE PASSION ACCORDING TO ST. JOHN.

This work was published for the first time as Part 9 of the new edition of Handel's works now being issued under the auspices of the German Handel Society. It was

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written in 1704, when its composer was only nineteen years of age; and peculiar interest attaches to it from the fact that it is the earliest work of Handel's which has come down to us in a complete form. From the preface, written by Dr. Chrysander, it appears that only one manuscript is in existence, and that is not in the autograph of the composer. The internal evidence, however, from the style of the work, is so strong that nobody familiar with Handel's music can have the least doubt of its genuineness. It foreshadows the composer of the *Messiah* much in the same way as an early symphony of Mozart's gives traces of the author of the *Jupiter*.

Another interesting point about this work is that the narrative portion of the piece—that given in the words of the Gospel—is identical with a large part of the *Johannes-Passion* of Bach; and, with the two scores side by side, one can compare the two great contemporary musicians, bearing in mind, however, that Bach wrote in the full maturity of his powers, while (as already mentioned) Handel's work is a production of his youth.

The *Passion according to St. John* was written with German words; and in the published score both the original text and an English adaptation are given. The general outline of the libretto follows the same plan as Bach's two *Passions*, the Scripture text being treated dramatically, and various reflections, in the form of songs, &c., introduced in the pauses of the narrative. One of the most important features of Bach's music is, however, wanting here. From the first page to the last of the work there is no trace of the *choral*. We shall meet with it repeatedly in the second and later *Passion*, but in the earlier work it is altogether absent.

One more curious point should be mentioned before proceeding to notice the work in detail. So far as I am aware, there is not a single movement in this work which Handel subsequently transferred to his later compositions. Considering how frequently he adopted this method of procedure—as, for instance, with his Chandos Anthems, and (the most striking instance of all) with his later *Passion*, as we shall see presently—one is driven to adopt one of two hypotheses to account for this: either the composer attached so little value to the music that he did not think it worth using again—and this is hardly probable, as some of the movements are of great beauty—or else he had preserved no copy of the score. The latter is perhaps the more likely supposition.

The narrative of the Evangelist is, as with Bach, given to a tenor solo, Pilate to an alto, and our Saviour to the bass. It is an interesting thing, too, that Handel should have anticipated the device adopted twenty-five years later by Bach, in his *Passion according to Matthew*, of distinguishing the words of our Lord by invariably accompanying them with the string quartett. It is highly improbable that Bach ever saw the present work; we must therefore regard the fact simply as one of those curious coincidences sometimes to be met with in music.

The orchestral score, as in most of Handel's earlier works, is but small, consisting merely of the string quartett, two oboes, and the *continuo* for organ or harpsichord. One movement has two flutes. The choruses, with the exception of one chorus of the soldiers for male voices, are in five parts, with two tenors.

The work begins with an orchestral prelude of six bars only, "*Grave*," in G minor, the chromatic harmonies of which are of unusual boldness for the age at which they were written, and of a sombre character, fitted to prepare the hearer's mind for the solemn tragedy to be enacted. After a short recitative for the Evangelist, "Then Pilate took Jesus and scourged him," follows a charming soprano air, "Sins of ours of deepest stain," a thoroughly Handelian melody, which I cannot help thinking would have been introduced into one of the oratorios if Handel had had it by him. Another recitative leads to the first chorus, "King of Judah, hail!" Here I should mention that, as in Bach's *Passions*, most of the dramatic choruses in this work are remarkable for their conciseness. But there is one important difference in the method of the two composers. Bach's choruses, long or short, are nearly all polyphonic, and his masterly effects are produced by the iteration of the leading theme. Handel, on the contrary, strikes his sledge-hammer blows with full chords; and in some of the short choruses in this work we find the first indications of the genius which thirty-four years subsequently wrote "He rebuked the Red Sea" and "Who is like unto thee, O Lord?" The little chorus now under notice is one example of this; more are to be found later in the work.

The following number of the score furnishes the first example of what is sometimes called the *arioso* recitative, which differs from the ordinary recitative in the *cantabile* character of its phrases, and in its more elaborate accompaniment. It is used here in setting the words of Pilate, "See ye I bring him forth unto you that ye may know that I find no fault in him." The whole part of Pilate is treated in the same way, doubtless to give individuality to the character, as the *arioso* is not used in any other portion of the work.

Space will not allow me to dwell in detail on all the movements of this interesting work, but there are several points which cannot be altogether passed over. The little chorus, "Crucify! crucify!" is only three bars in length, but its effect is marvellous. It is in some degree analogous to that terrific cry of "Barabbas!" in Bach's *Passion according to Matthew*, which those who have once heard it will never forget. True, the power of Bach's idea arises largely from the abrupt entry of the voices on the chord of the diminished seventh, while Handel's chorus consists entirely of a sequence of sixths; but the effect is hardly less striking; and, as compared with the old Leipzig Cantor's setting of these words, I cannot help giving the palm to Handel. Many of my readers will remember that in both of Bach's *Passions* the "Kreuzige, kreuzige," is set to an elaborate fugue. The short and simple burst of harmony is certainly to my mind the more impressive.

After another *arioso* for Pilate, follows the chorus, "We have a certain law," which, like that just referred to, is distinguished by considerable dramatic power. Passing over two or three less important numbers, we come to a solo for our Lord, "Thou couldest have no power over me," which is remarkable not merely for its intrinsic musical beauty, but for the truthfulness of its expression. After the two wild and fiery choruses which have preceded, and the solo of Pilate, "Speakest thou not unto me?" in which the uncertainty and anxiety of the Roman soldier are admirably depicted, there is a quiet majesty—I would almost say a passionless calm—about the setting of our Lord's words, which is highly effective; the effect, moreover, being heightened by the instrumental accompaniments, in which two flutes, in what Berlioz so happily calls their "velvet tones," play in thirds, in octaves with the violins. This instrumental effect, though but seldom employed by Handel, would seem to have been a favourite of his, as we meet with it in some of his choicest songs—to quote only two examples, in "Tears such as tender fathers shed" (*Deborah*), and "O come let us worship" (Chandos Anthems). The soprano song which follows, "O Son of God, from bonds of thine," is not musically one of the most attractive pieces in the work, but it is interesting from the novelty of its form. It contains no

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less than five changes from common to triple time, and *vice versâ*, and moreover presents one of the earliest examples of Handel's fondness for introducing what are technically known as "divisions," long *roulades* which serve to exhibit the skill of the singer, but which (with all respect to the composer be it said) are often as tedious as they are exacting. A very fine fugal chorus, "If thou let this man go," succeeds, the rapid movement and close imitations of which are evidently intended to depict the growing excitement of the Jewish populace. In the following chorus, "Away with him! Crucify him!" the rage becomes even more intense. Commencing with an *allegro*, in which the voices enter successively with the words "Away with him!" the phrase "Crucify him!" is uttered by the whole chorus together solemnly and deliberately (*adagio*, as before). The first subject is then repeated, but now with increased fury—*presto* instead of *allegro*. The entire chorus is only eleven bars in length, but what an eleven bars! For dramatic power this short piece may compare with the finest parts of Bach's *Passion*.

After a long and old-fashioned bass solo, on which it is needless to dwell, the narrative is resumed, and we soon reach another fugued chorus, "We have no king but Cæsar," which is by no means equal in interest to those that have preceded it. Passing over an alto song and some recitatives, we come to another dramatic chorus, "Write not the king of the Jews," in which Handel's later style is clearly foreshadowed. The next tenor song, "The coat that thou dost lose," is chiefly noteworthy as the only example in the work of a movement written upon a "ground bass," of which so many instances are to be met with in Handel's oratorios. The triplet figure for the basses in this song has some resemblance to that afterwards used in the chorus of *Deborah*, "O Baal, monarch of the skies," the key of the two movements being also the same. In the following chorus of the soldiers, "Let us not rend it," is to be noted an instance of Handel's care in setting his text. This chorus is written without soprano voices, the alto part being doubtless intended to be sung by male voices only. In the only other "Soldiers' Chorus" by Handel which I remember—the lovely "Venus laughing from the skies" in *Theodora*—the same device is adopted.

Curiously enough, the first and considerably the longer part of this *Passion* ends, not with a chorus, but with a duet for the unusual combination of two tenor voices. And here it may be mentioned that as a whole the solo music is inferior in interest to the choruses. We all know that it is with his broad masses of sound that Handel produces his grandest effects, and it is probable that his great choruses will continue to delight musical hearers long after the larger part of his songs have been consigned to oblivion. In this, his earliest known work, though the choral movements are mostly small, and but little developed, they stand prominently out, by their power, from the rest of the work. The airs, fine though some of them unquestionably are, are in comparison unimportant. Yet after all it is but the embryo, so to speak, of Handel's great choral effects that will here be found; it was not till nearly thirty years later, in *Deborah*, that he first availed himself fully of these wonderful resources.

The second part of this *Passion* is very short, the score comprising only twenty-seven pages, nor is it on the whole equal to the first. This is to be accounted for by the fact that, with the exception of the final chorus, it is all for solo voices, and offers little scope for dramatic expression. There is therefore no occasion to notice it in detail. But a few words must be said about the concluding funeral chorus, "Sweetly sleep, thy woes now over," which is of remarkable beauty and pathos. In its feeling of subdued tenderness it recalls the exquisite dirge in *Samson*, "Glorious hero, may thy grave," or portions of the Funeral Anthem for Queen Caroline. After the long succession of recitatives, airs, and duets which have preceded, it seems as if Handel, as soon as a chorus presented itself, at once soared away for a higher flight. This finale is incomparably the finest movement in the second part of the work. I would almost go further, and say that, from an abstractly *musical* point of view—putting aside the dramatic elements which give so much power to the choruses in the first part—this is the gem of the entire *Passion*.

But little has been said about the recitatives. Of course anything like a description of them is out of the question in such an article as this; but mention should be made of their great dramatic truth. It is too often forgotten that Handel was not only unrivalled in his sacred music, but was also the greatest operatic composer of his day. As with the choruses and airs, we find here the first promise in the recitatives of the genius to which we owe such masterpieces of declamation as "Thy rebuke hath broken his heart," and "Deeper and deeper still."

In venturing to pronounce a judgment on the *Passion according to St. John* as a whole, I would sum up the substance of my article by saying that it foreshadows with great distinctness the future style of its composer; and though as a whole it cannot be called a *great* work, it is, for the reason just given, if for no other, of great interest to musicians.

In a future article I hope to give the readers of this paper some account of Handel's second and more elaborate treatment of the same subject in his oratorio, *The Passion of Christ*.

BACHIANA.

CARL PHILIP EMANUEL BACH.

THE illustrious Johann Sebastian Bach rejoiced in numerous olive-branches. Four of his sons became distinguished musicians, and are known by the names of the towns in which they respectively passed the greater part of their lives. In this way Friedemann Bach is called the Bach of *Halle*, Emanuel Bach the Bach of *Hamburg*, Johann Christian Bach the *London* Bach, and Johann Christoph the *Bückeburg* Bach. We have to do now with the *Hamburg* Bach, Carl Philip Emanuel, Sebastian Bach's second son. Emanuel was born at Weimar, in 1714; like his brother, Friedemann, he was a pupil of his father. In early life he had studied law at the University of Leipzig; in 1738 he settled in Berlin, and was appointed by Frederick the Great accompanyist of his private concerts. In 1767 he succeeded the composer Telemann as musical director in Hamburg, where he resided for twenty-one years. He died in 1788, when Beethoven was eighteen, Mozart thirty-two, and Joseph Haydn fifty-six years old. I give these biographical particulars because they help to fix the sequence of the different composers. Emanuel Bach was educated by his father with all possible care, and the worthy old man looked with pardonable pride at his well-instructed, accomplished, high-principled, and at the same time amiable and agreeable son. Friedemann Bach, Emanuel's elder brother, squandered away his finest ideas; he was too careless and indolent even to write down his compositions, and we read how, after repeated warnings and reprimands from the authorities, he lost his appointment, and died in wretchedness and beggary. In his brother Emanuel we find, on the contrary, a man carefully

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using his talent not only for his own benefit, but also for the pleasure and gratification of others. He appears to have been a perfect gentleman, well read, an excellent linguist, polished in manners, and thoroughly honourable; generally respected and sincerely admired by men like Mozart, Clementi, and Haydn. When Emanuel Bach declared "that the Germans were particularly adapted for uniting the *neatness and brilliancy of French taste* with the *pleasing and insinuating qualities of the Italian cantabile*," he gave a correct picture of his own compositions. Amongst the German composers, Emanuel Bach is almost the first who really understood the charm of the human voice, and who felt that it has capabilities entirely surpassing those of any instrument, *a soul of its own*, which must be studied to be properly understood. Handel in Italy studied Italian music in its own country; and later, when he took to writing oratorios, he sometimes selected Bible words—short, powerful, and expressive sentences. Sebastian Bach had to take for his motetts and cantatas German poetry of very questionable merit. It is known that the regeneration of the German language and poetic taste was particularly owing to the exertions of Wieland, Lessing, Klopstock, Herder, Goethe, and Schiller; the German poetry of the earlier part of the eighteenth century was thoroughly worthless, from its stilted, artificial, and bombastic nature. Language that is in the true sense poetic *must* adapt itself to music. This condition the German poetry, or rather verse, of the time of Sebastian Bach did not fulfil; and that composer was therefore obliged to take short phrases of three or four words only. Thus, in one of Bach's grand arias the words "wherefore should I not" are repeated over and over again with endless and wearisome iteration. The natural consequence was the figurative treatment of subjects, and it is no wonder that a man to whom counterpoint had become almost a second nature, should look on the human voice as on an instrument which lends itself readily to such treatment. Emanuel Bach felt this; at least he remarks, "that a composer ought to hear good singers frequently, as in hearing them he learns to *think songs*, and every composer ought to sing over his ideas to himself before he accepts them for further working out. This remark is more important than it seems; it contains the key to the proper understanding of Emanuel Bach's works—it explains Haydn and Mozart. Emanuel Bach had imbibed his father's principles in the most intellectual way, but being more a man of the world he looked at them from another point of view. He was particularly anxious to regard every object he took in hand from the most pleasing side. Yet with all the difference between his compositions and those of his illustrious father, we find in both the same innate order, clearness, and genuineness. He was well aware of the greatness of him whom he admired and revered, and said more than once, "I was obliged to strike out a little path of my own, or people would never have been aware of my existence." And this little path, unpretending as it seems, and emanating from the desire to loosen the chains which bound instrumental music to canonical and cold rules, led eventually into the greater and clearer path of our modern music, on which Beethoven marched forward to perfection. Men like Emanuel Bach deserve to be much better known, and it is not a good testimony for our anxiety to do justice to the well-deserving, that his sonatas for connoisseurs and amateurs should not have been reissued until recently (Paris and Breslau), and these editions were the first which appeared since their original publication. Haydn and Mozart, most excellent judges, had a better idea of Emanuel Bach. They remarked, "He is the father, we are merely the children, and he who does not agree to that—is an ass." The speech of simple children of nature like Haydn and Mozart, though less refined than the forms at present in use, often possesses a great amount of truth.

(To be continued.)

SPECIAL SERVICE AT ST. PAUL'S CATHEDRAL.

It will doubtless be remembered by our readers that Bach's *Passion according to St. Matthew* was performed at a special service in Westminster Abbey, in Holy Week, two years ago. Since that time much discussion has taken place, and considerable interest been felt in the question of the use of an orchestra in church. The Rev. H. A. Walker, the late precentor of St. Alban's, Holborn (whose resignation of his post, in consequence of failing health, was a cause of much regret), introduced several Masses (sung of course to the words of our English liturgy), with full instrumental accompaniments, into the services of that church. Perhaps most noteworthy of all was the fine rendering of Schubert's great Mass in E flat; but mention should also be made of Weber's Mass in G, and Schumann's in C minor, which were also given. A move in the same direction has now been made at our metropolitan cathedral, which, in its practical bearings on the important question under discussion, is more to the point, as showing how, without in any way departing from the ordinary form of cathedral service, the resources of the orchestra can be made available for festival occasions.

The 25th ult., being the feast of the Conversion of St. Paul, was appropriately chosen by the authorities of the cathedral for a special musical service. We believe that we are correct in giving the chief credit, both of the original idea and of its carrying out, to Dr. Stainer, the distinguished organist of the cathedral. He is known to be a warm advocate of the orchestra in the church; and he desired to prove the feasibility of its introduction without departing from the simplicity of our cathedral service, as compared with the more elaborate ritual of the Romish Church. It was suggested as an appropriate thing that on the day in question the anthem, which, as all know, occurs after the third collect of evening prayer, should consist of a large selection from Mendelssohn's oratorio, *St. Paul*. A largely augmented chorus, of about sixty boys and fifty men, was secured, and a complete though small orchestra of some thirty-five performers engaged, who were stationed on each side of the entrance to the choir. Mr. George Cooper, the assistant-organist of the cathedral, presided at the organ, while Dr. Stainer conducted from the back of the lectern. Before the service, the overture to the oratorio was excellently played by the band, as an "opening voluntary," the organ entering with the chorale at the close with remarkably fine effect. As at the recent performance of *St. Paul* at the Crystal Palace, Mendelssohn's own organ part was used—an example which might with great advantage be followed at other performances of the work. After the overture, a sermon was preached by Prebendary Dalton—an innovation on the ordinary course of the service. On this, however, we have nothing to say, as our concern is only with the musical portion of the festival. At the close of the sermon the usual "Order of Evening Prayer" was proceeded with. The effect of Tallis's versicles sung by so large a choir with organ accompaniment was very fine. The "Magnificat" and "Nunc Dimittis" were sung to Elvey's Service in A, the organ accompaniment of which had been judiciously arranged for the orchestra by Dr. Stainer. As already mentioned, the selection from *St. Paul* took the place of the anthem. It was most happily chosen, and embraced three distinct portions of the oratorio.

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The first commenced with the scene of the conversion, the recitative and chorus beginning "And as Saul journeyed, he drew near unto Damascus." In this piece the effect of the short phrases of chorus, "Saul, Saul, why persecutest thou me?" and "I am Jesus of Nazareth, whom thou persecutest," sung with the most beautiful precision by the mass of boys' voices, was indescribably beautiful. Often as we have heard the passage, we have never before been touched by it in the same way. There was a kind of ethereal delicacy about it, which we miss altogether in the performance by larger and coarser choirs. The grand chorus which follows, "Rise up, arise," was superbly sung, the fugue coming out with especial distinctness; and the choral, "Sleepers, wake," formed a climax to the preceding movements which was absolutely thrilling. The solo parts in the selection were sung by Messrs. Barrett, Kerr Gedge, F. Walker, and Winn, and by Masters Grover, Batten, and Couldery. All were thoroughly satisfactory; but we must single out for particular mention Mr. Winn's admirable rendering of the lovely song, "O God, have mercy upon me," which (after a recitative) follows the choral last mentioned. The air and chorus, "I praise thee, O Lord" (solo also by Mr. Winn), were charmingly given; but the opening of the grand chorus, "O great is the depth," was spoilt by a misunderstanding on the part of the organist as to the time. He was unfortunately placed in a position from which it was quite impossible for him to see the conductor's bâton; and it would be desirable, if such a performance should be repeated, that some means of communication between him and the conductor be established. Another point we noticed with regard to the organ was that, owing to its being on a so much higher level than the choir, and consequently in a hotter atmosphere, its pitch gradually rose; and as it was, we presume, thought indecorous for the instruments to tune afresh between the movements, the band and organ were, by the end of the service, at variance to the extent of nearly a quarter of a tone—the effect being, to a sensitive ear, simply distressing.

The second part of the selection included (besides the connecting recitatives) the duet, "Now we are ambassadors;" the chorus, "How lovely are the messengers;" and the whole of the last part of the oratorio, beginning at the recitative, "And they all persecuted Paul on his way," and comprising the song, "Be thou faithful unto death;" the quartett and chorus, "Far be it from thy path;" the chorus, "See what love hath the Father;" and the grand finale, "Not only unto him." The whole service was one reflecting the highest credit on all connected with it, and especially on Dr. Stainer, who has, we think, completely proved the practicability of using an orchestra without in any way destroying the character of our cathedral services, or causing them to degenerate into mere musical performances.

As we write at the moment of going to press, we have no time now to enlarge upon the general bearings of this question. We may possibly at some future time return to it; meanwhile we must confine ourselves to the expression of the hope that the experiment which, on the present occasion, has proved so completely successful, may be repeated at some future and not distant time.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *January*, 1873.

TO-DAY we have to report about the ninth, tenth, eleventh, and twelfth Gewandhaus Concerts, as well as the fourth Chamber-music Soirée at the Gewandhaus. These five evenings brought only a single instrumental novelty, and that was an octett for flute, oboe, two clarinets, two bassoons, and two horns, Op. 156, by F. Lachner. In this paper we have so often given expression to our deep and warmly felt veneration for this aged composer, that we need not fear being misunderstood if, with all acknowledgment of this composition, we cannot suppress the feeling that it is rather a work cleverly combined than springing from the depth of the heart. That also in this octett of Lachner's everything is most cleverly invented, purely and correctly treated, and of good effect as regards sound—these are all characteristics which we will not dispute; but the charming loveliness, the intellectual, often surprising, ideas which other orchestral works of Lachner offer, we have not found in this octett. For all that, we are very grateful for the excellent performance of this work by the best players of our concert orchestra.

The ninth Gewandhaus Concert gave us the opportunity of making the acquaintance of a young highly-gifted violin player, Herr Hugo Wehrle, from Stuttgart. This artist is in possession of a beautiful rich and full tone excellent and pure intonation, and brilliant execution. He proved these good qualities in the performance of Molique's concerto in A minor, and a composition of his own, entitled "Introduction and Polonaise." About the worth, or to speak more correctly, the entire worthlessness of the last-named work, we will not quarrel with Herr Wehrle. On the other hand, we willingly concur in the extraordinary recognition he met after the performance of Molique's fine and most charming 5th Concerto. Herr Wehrle possesses, besides his technical perfection, nobility and warmth in perception, and plays like a true artist. To our Conservatory, and particularly to his master, David, this young artist, who has left the school some years ago, is doubtless a great credit.

Not quite the same position was taken by the violinist of the twelfth Subscription Concert, Herr Josef Ludwig, from London. But nevertheless it is with satisfaction that we testify to this gentleman's very excellent performance of the adagio and the first movement from Spohr's D minor concerto, No. 9. If Herr Ludwig gains still in fulness of tone and more freedom in execution, the circle of violin virtuosi will acquire in him a valuable addition. The talent is certainly present.

We have only to note one pianoforte performance of the concerts, but *summa cum laude*. Fräulein Erika Lie was favourably remembered from her last year's performance, and we have with acknowledgment spoken of her rendering of the F minor concerto by Chopin on that occasion. Much higher stood her performance of the G major concerto by Beethoven during this season, and we have now learned to form a far higher opinion of Fräulein Lie's artistic importance. "Es wächst der Mensch mit seinen Zwecken,"* says the poet, and so has doubtless also the higher artistic value of her task been the means of encouraging Fräulein Lie to greater artistic executions.

The different vocal performances can all be called well finished and good. The names of Herr Gura and Frau Peschka-Leutner are sufficient guarantee for this assertion. The first-named gentleman sang at the ninth concert the air of the Seneschal in *Jean de Paris*, which we do not hesitate to call the most finely felt comic creation of the immortal Boieldieu, and three very fine songs from Reinecke's lately published set of songs, Op. 118. Frau Peschka-Leutner sang Mozart's concert air, "Sperai vicino," and three of the Scotch Songs by Beethoven.

* "Men grow with their aims."

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Less good were the vocal ensembles at the tenth concert. They consisted of Beethoven's compositions, the trio, "Tremate empi," and the elegiac song, "Sanft wie du lebtest." The ladies Mahlknecht and Bonée, and the gentlemen Rebling and Ress, all members of our Opera company, were the performers. The performance appeared to us to suffer from insufficient rehearsal.

On the other hand, we have to thank the appearance of Fräulein Cornelia Meysenheim at the twelfth Gewandhaus Concert for one of the most pleasant surprises. Fräulein Meysenheim is, as we perceive from the concert programme, a member of the Royal Opera at Munich. At all events, she can only have been there a short time, as her name up till now was not known to us. She possesses a mezzo-soprano voice of really wonderful beauty. We at least have never heard a finer soprano. We cannot possibly describe this voice to our readers, and will abstain from saying any more about it, since otherwise we should have to become romantic, and all epithets, such as heavenly, nightingale-like, &c., cannot possibly give an idea of the voice. We content ourselves with the simple remark that to ourselves this voice, with its noble quality and its fulness, is one of the most sympathetic we have ever heard. Fräulein Meysenheim sang the air "Parto" from *Titus*, by Mozart; the air "Herr, führ' uns nun, zum Ziel des langen Leids," from Handel's *Judas Maccabæus*;* and songs by Schubert and Haydn. As regards the technical and intellectual understanding of this lady we have nothing but the highest praise. The voice is, through two octaves from B to B, perfectly even, the execution smooth, certain, and faultlessly pure, the expression full of fire, life, and inner warmth; in short, Fräulein Meysenheim is a singer of the first rank, and we envy the Munich Opera the possession of this treasure.

Of orchestral works we heard only old and dear acquaintances, in mostly charming execution. New to us was only Haydn's symphony in D major (No. 14 in the edition by Breitkopf and Härtel). Up till now we only knew this small charming symphony from the study of the score, and we were delighted by the fine execution of the work at the twelfth Subscription Concert.

The tenth concert brought only works by Beethoven; amongst them were, as orchestral pieces, the overture in C, Op. 115; the *Leonore* overture, No. 3; and the A major symphony. All these compositions were excellently performed and received with enthusiasm.

Less well went Lachner's 1st Suite (D minor), under the direction of the composer himself. Again this time the work has failed to make any deep impression upon us, just as at its first performance about seven or eight years ago. Lachner has in his later compositions, without exception, produced much better works.

If we now mention Robert Schumann's charming work of his youth, "Overture, Scherzo, and Finale," and Schubert's wonderful C major symphony as excellent performances of the orchestra at the eleventh Gewandhaus Concert, we might conclude to-day our musical monthly report, since our Opera contents itself with endless repetitions of often-heard stock-pieces, and of other musical events in North Germany worthy to be mentioned no tidings have reached us.

Finally, we will commit a little indiscretion, and betray to our readers what they would only learn from the German papers some months hence. As regards the Niederrheinische Music Festival this year, it is intended to keep it in Whitsuntide, at Aachen, with great splendour. It will be the fiftieth, and on account of this anniversary already extensive preparations are being quietly made. Hofkapellmeister Dr. Julius Rietz, of Dresden, has been asked to conduct the performance, and has, as we know from good authority, accepted the invitation. For this reason we advise those of our readers who intend visiting the Continent next spring, to spend a few days during Whitsuntide at Aachen.

* The German version of "So shall the lute and harp awake."—Ed. M. M. R.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *January* 12, 1873.

THE Philharmonic Society is certainly the favourite of the day, and it merits that title, its concerts being now of a perfection which can hardly be surpassed. At the third concert a *ci-devant* pupil of Hellmesberger, Herr D. Krancsevics, performed one of the smaller violin concertos by Spohr (D major, No. 11). He had much success, and showed himself evidently a conscientious artist. Spohr is so seldom now played that it is quite a relief to hear one of his works. In the fourth concert, the experiment of playing chamber-music by all the stringed instruments was repeated, by taking the adagio of Mozart's quintetto in G minor. Beethoven's "ninth" was the famous number of the day, executed in a glorious manner. The conductor, Herr Otto Dessoff, taking the bâton for the hundredth time in these concerts, received honours of all possible kinds during and after the performance. The second concert of the Musikverein was opened by an overture, which the composer, Herr Dr. Ferdinand Hiller, himself conducted, being on a visit in Vienna, where his daughter is engaged in the Stadttheater. Hiller is always welcome in Vienna, and was also this time received with hearty applause. For the first time in Vienna was now produced Schumann's *Des Sängers Fluch*, one of his latest works, and every one knows what that means. The best parts are the choruses and two songs for tenor solo. Mendelssohn's *Walpurgisnacht*, which followed, one of his freshest compositions, produced the impression of a dispersing draught of air through a sultry atmosphere. The Singakademie in its first concert ran through three centuries in a few numbers, beginning with Scandellius, Gesius, and Schrötter, and finishing with Schubert and his "Allmacht," arranged for chorus by Liszt. Two choruses, "Am Bodensee," by Schumann, Op. 59, found an appreciative audience, as did also some parts of the "Weihnachtslieder," by Peter Cornelius. The execution of two capriccios by Scarlatti, and prelude and fuga, A minor, by Bach, by Frau Kolar-Auspitz, was irreproachable. The Haydn-Verein (your Royal Society of Musicians) offered the yearly performance of the *Creation*, in which a young singer, *ci-devant* pupil of the Conservatoire, Clementine Proska, surprised by a very interesting début. Pupils nowadays advance rapidly; also, that gifted lady is already engaged as prima-donna of the Opera in Dresden. The quartett soirées by Hellmesberger and Jean Becker (the Florentine) ran in parallel lines, the only novelty performed by Becker being variations (on the C major scale) by Vincenz Lachner—a composition, I am sorry to say, dry, spiritless, and laboured. The oktetto by Schubert was performed a few days ago by Hellmesberger with great applause. It is to be published in all the six parts shortly by Friedrich Schreiber, successor of Spina. The list of pianists of both sexes is still increasing. The concert of Ludovico Breitner, of Trieste, pupil of Rubinstein, proved him to be a clever artist, who is going the right way to become one day the pride of his master. The organ virtuoso, S. de Lange, from Rotterdam, encouraged by his good reception in Vienna, gave his own concert in the great Musik-

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verein-Saal on the new organ, and his execution of works of Bach, Mendelssohn, Schumann, and Vivaldi showed again a master of his instrument.

The programme at the Opera from the 12th of December, 1872, till to-day, has been as follows:—*Don Sebastian* (six times), *Maskenball* (twice), *Freischütz* (twice), *Fidelio*, *Tannhäuser*, *Armida*, *Faust*, *Entführung aus dem Serail*, *Judin*, *Don Juan*, *Fliegende Holländer*, *Prophet*, *Lustigen Weiber von Windsor*, *Euryanthe*, *Haus Helling*. *Don Sebastian* was the novelty, new at least to the great Opera-house. It was first produced in February, 1845, Donizetti himself conducting, and Wild performing Abayaldos. The last performance in the old house, in a few weeks to be demolished to the last stone, was in December, 1865. The work was richly put on the stage, with an imposing funeral procession, composed of nearly 500 persons, and arranged on the model of an authentic picture. Also the decorations, particularly the Hauptplatz, are of artistic value. The performers, however, are neither striking nor splendid; only Herr Beck, as Camoens, deserves to be mentioned. The music was never much appreciated, but the funeral march is known to every one, and there is much spectacle, and so the house is filled at every repetition to the last place. As the programme shows, Wagner, for the first time for months, has been produced only twice. Herr Emil Scaria, from Dresden, who sang only once in November as guest, commenced now a series of performances which are received very favourably. As he is at the same time a good actor, commands an excellent declamation, and can therefore master also the always-feared dialogue, some rôles are of particular interest. Scaria performed the Landgraf (in *Tannhäuser*), Mephisto, Osmin, Fliegende Holländer, Falstaff, Lysiart (*Euryanthe*), and will finish to-morrow with Orovist. Osmin and Falstaff were indeed a delight to the audience; as Holländer, Scaria could not reach our Beck. Unfortunately we want a fioritura singer for Meyerbeer's *Robert* and *Hugenotten*, the guest therefore could not perform Bertram and Marcel, two favourite rôles of every bass singer. Fräulein Dillner began with Frau Fluth her career as the youngest member of our stage. Fräulein Ehnn is at present in Berlin as guest, the young imperial town being in great want of a singer of her kind. There is much writing about Verdi's *Aida*, which the director had intended to perform during the Exhibition; but it seems that the great man (great indeed in comparison to his living compatriots) knows well how to forestall the value of his work by immense pretensions, so great indeed that the poor Viennese seem destined to lose the promised tit-bit.

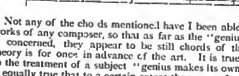
Correspondence.

MR. PARKINSON'S "PRINCIPLES OF HARMONY."

To the Editor of the MONTHLY MUSICAL RECORD.

GARSTANG, LANCASHIRE, *Jan. 6th*, 1873.

SIR,—In the notice of my "Principles of Harmony," contained in your last issue, your reviewer says: "Genius makes its own laws, and it is very interesting and somewhat singular to see how, as new harmonic combinations are discovered, the theorists will always manage to account for them. As a curious example of this we may point to the extract from Schumann's 'Phantasiestücke" on p. 223 of Mr. Parkinson's book—about as hard a nut to crack as could have been discovered." As this remark may possibly give your readers the impression that I had *managed* to extract a principle from the chord rather than that I had given the chord in illustration of a principle, will you kindly allow me to explain that the natural principles of harmony depend no more upon the writings of the composer than those of perspective upon the delineations of the painter, and that the chord in question, derived in strict accordance with those principles, appeared in the MS. copy of my work long before I was aware of its employment by any composer. A letter which I enclose to you will partly verify this, and give you the exact date on which my attention was first directed to the existence of the chord in the Schumann extract. You will also observe that on p. 223 of my book I have given examples in the minor key of the use of four other chords of the same class; and further, in sect. 113, have indicated the source of several others. An example of one of these, AB C E G A♯, in the key of C major, I have introduced in the following:—



Not any of the chords mentioned have I been able to find in the works of any composer, so that as far as the "genius" of the artist is concerned, they appear to be still chords of the future, and theory is for once in advance of the art. It is true that in regard to the treatment of a subject "genius makes its own laws;" but it is equally true that to a certain extent the power of genius is limited. A *great* composer can no more go beyond the *natural* principles of harmony than a *great* painter can overstep the natural boundary defined by the principles of perspective, or of light and shade; and I much doubt whether it be possible for the genius of the artist to discover any harmonic combination or progression that shall be grateful to the ear and, at the same time, not be in accordance with these natural principles.

The remark of your reviewer that "scarcely one of the great theorists has been also a distinguished composer" is equally true in a reversed sense; the fact may perhaps be attributed to the dissimilarity in the powers of mind (or shall I say "genius") required—the one inductive, the other creative, and rarely combined in equal and in great degrees in the same person.

Thanking you for your kindly notice of my book, I remain, Sir, yours very truly,

W. W. PARKINSON.

[We are most happy to print Mr. Parkinson's letter, and take this opportunity of assuring both him and our readers, that nothing was further from our intention than to insinuate that he had stretched or twisted his theories to explain the passage in question. Perhaps we should have more accurately expressed our meaning had we said: "Theorists are always able to show in accordance with what laws such combinations are to be explained." The word "managed" was not meant to bear the unfavourable construction which Mr. Parkinson fears may be put upon it.—ED. M. M. R.]

Reviews.

Sextett in G Major, for Two Violins, Two Violas, and Two Violoncellos. Composed by JOHANNES BRAHMS. Op. 36. Score. Berlin: N. Simrock.

AMONG the composers of the present German school we are inclined to award the first place to Johannes Brahms. Though in some points all that we have seen of his music fails to satisfy us fully, he must yet be credited with great originality and inventive power, often with considerable poetical beauty of idea, and invariably with a thorough mastery of the technicalities of composition. If he can be said to be a follower of any of the great masters, we should consider him more under the influence of Schubert and Schumann than of any one else. By a certain dreamy romanticism, perhaps we should rather say "mystiesm," he reminds us (in the spirit more than in the letter) of the latter composer, while he resembles Schubert in the extreme, often undue, development of his movements. Indeed, his great fault, which, to our mind at least, mars the effect of nearly all his instrumental music, is diffuseness. As a striking instance of this may be named his serenade in D, Op. 11, for full orchestra—a work full of the most delightful thoughts, but of which every movement is spun out till it becomes absolutely tedious. We can recall no modern German music more beautiful in its themes than the slow movement of this serenade; yet, for want of condensation, the effect in performance is tiresome in the extreme. Had Brahms but the faculty of self-criticism, and the power of knowing when he had said enough, his compositions would

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possess a much higher artistic value than is actually the case. We have before had occasion to remark upon this tendency to extreme development as one of the characteristics of most modern German musicians. We cannot at present see that it portends an enlarging of the limits of the art—"beginning," as it has been said, "where Beethoven left off;" our impression rather is that it is too often a sign of weakness, and an attempt to hide the poverty of invention. We are not, however, impervious to conviction.

The sextett now lying before us, and which has led us into this train of thought, is, like all its composer's music, highly interesting and full of new thought. The first movement (*allegro non troppo*, G major, 3-4 time) is in our opinion the finest of the four. In spirit it distinctly reminds us in parts of the first movement of Schubert's great quartett in the same key. The second subject, though hardly perhaps absolutely new, is full of grace; and the developments of the second part are highly ingenious. The whole allegro is, moreover, free from the diffuseness which, as we have already said, characterises so much of Brahms's music. The scherzo (*allegro non troppo*, G minor, 2-4) is constructed on most quaintly original subjects, and the trio in the major—a *presto giocoso* in triple time—is full of life and energy. The third movement (*poco adagio*, E minor, common time) is, we think, the least interesting part of the work. It is diffuse, vague, and, we feel compelled to add, in places absolutely *ugly*. The finale (*poco allegro*, G major, 9-8) is much more interesting. The composer has something new to tell us, and, except that he is too long about it, he tells it very well. This finale is fully equal in originality, though hardly, we think, in beauty, to the opening movement of the work. The treatment of the six instruments is throughout very clever. There is comparatively little writing in six real parts, as the violas or violoncellos frequently double the violins in octaves, by which method of procedure great fulness and richness are imparted to the body of tone. The work, as was mentioned in our last issue, was recently performed at one of Mr. Henry Holmes's musical evenings, and will well hear a second hearing.

Music. By HENRY C. BANISTER. Cambridge: Deighton, Bell, & Co.

THIS little work forms one of the series of "Cambridge School and College Text-books." The object of its author, who is well known as one of the Professors of Harmony and Composition in the Royal Academy of Music, will be best understood by an extract from its modestly written and sensible preface. Mr. Banister says: "This book has been prepared *primarily* to supply the want, long expressed, of a compendious manual of musical knowledge, for the use of candidates for the Middle Class Examinations, in connection with the Universities, &c. In the course of my experience in preparing candidates for such examinations, and in superintending classes for the study of Musical Theory, the need of some such handbook has been very apparent, and I have repeatedly been urged to write one: it being difficult for students to remember *verbal* instructions on a subject quite new to them, and there being no book sufficiently combining the two necessary elements of comprehensiveness and conciseness. I have endeavoured to compress within the limits of one small volume all the information respecting Musical Theory requisite for such students, so far as, in the nature of the case, such information could be supplied didactically. The book comprehends the entire range of theoretical knowledge. . . . The work being a *text-book* rather than a *treatise*, the discussion of controverted points must not be looked for in it. Such discussions would have been beyond its scope, and frustrated its purpose with respect to those for whose use it is specially intended. Occasionally different theories on the same subject are mentioned, when it is thought that they may be understood by an ordinarily intelligent student. It is hoped that it is never done in such a way as to bewilder or perplex him." Mr. Banister then gives some judicious directions as to the order in which the different chapters of the book should be studied.

The author has by no means exaggerated the truth when he says that his little book "comprehends the entire range of theoretical knowledge." Part I. commences with the simplest elements of notation, which are explained in the clearest possible manner. The second part treats of the rudiments of theory, and proceeds to the subjects of harmony and counterpoint. The large amount of information condensed here into a small compass, yet without thereby becoming obscure, is really surprising. All the various kinds of counterpoint, simple, double, triple, and quadruple, are treated of in more or less detail, examples in music type being abundantly given from the works of Sebastian Bach, Fux, and other distinguished writers. The third part treats of the elements of composition, and comprises chapters on modulation, rhythm, imitation and canon, fugue, form in composition, and the nature and compass of voices and instruments. An excellent glossary of musical terms follows, after which are given some forty pages of exercises in harmony and counterpoint. In an appendix are to be found three specimens of examination papers, with the answers given, to show the student how such papers should be filled up.

We have purposely refrained from expressing our opinion of this little book till we had described its contents, and it is now our pleasing duty to offer Mr. Banister our heartiest congratulations on the manner in which he has acquitted himself of a task by no means so easy as may at first sight appear. The work is in every way admirably adapted to its purpose. It is always clear and to the point, its arrangement is excellent, and a very complete index renders reference to any part perfectly easy. No student will rise from its perusal without being a wiser, if not a better man.

Six Transcriptions from Wagner's "Tannhäuser," for the Pianoforte. By FRITZ SPINDLER. Op. 94. Augener & Co.

FEW writers in what may be called the conventional drawing-room style know more exactly how to hit the taste of the public than Herr Spindler. His pieces are invariably pleasing to play and to listen to, and, as they are also improving as practice, are sure to be found useful by teachers. The present series of transcriptions from Wagner's best-known opera display the usual characteristics of their arranger's music. The subjects are well chosen, though under any circumstances Wagner is not an author whose works readily lend themselves to the embellishments and ornamentation of the modern pianoforte school. Being doubtless aware of this, Herr Spindler has exercised commendable self-restraint, and his pieces are not too profusely overlaid with *fortiori*. They are by no means difficult to play, and may be heartily recommended both to teachers and to amateur pianists of average ability. The subjects selected for transcription are the Pilgrims' Chorus; Tannhäuser's song in the first act, "Dir ton' mein Lob;" the popular march and chorus; and three of Wolfram's songs, including, of course, the popular "O du, mein holder Abendstern."

Guide to Young Pianoforte Teachers and Students, by WENTWORTH PHILLIPSON (London: published by the Author), is a little book containing a large number of practical hints likely to be useful to the numerous class of teachers who feel themselves but imperfectly educated, and who have sufficient good sense not to be above receiving suggestions. Of course it contains little or nothing that is absolutely *new*, but there is much in it which is too often neglected or forgotten. The chief characteristic of the book is its sound practical common-sense; and we especially recommend it to musical governesses, though there are many so-called "professors of music" who might also read it with great advantage.

Künstler-Leben Waltzes and *The Arabian Nights Waltzes*, by JOHANN STRAUSS (Augener & Co.), are two very pretty sets of waltzes by one of the most prolific and popular of living writers of dance music. The name of Strauss is in itself a guarantee of the quality of the workmanship.

Don Carlos de Verdi, Transcription pour Violon avec Piano, par GUIDO PAPINI, Op. 9 (Offenbach: J. André), is an effective and not too difficult fantasia on themes from Verdi's opera. *Chant du Berceau, Romance sans Paroles, pour Violon avec Piano* (same composer and publisher), is a fair piece of no particular novelty either in design or execution.

Un Ballo in Maschera, Fantasie sur l'Opéra de Verdi, pour le Violon avec Piano, par J. B. SINGELÉE (Offenbach: J. André), is in a musical point of view superior to the two pieces last noticed. It is effectively arranged, and will be found useful either for concert or private performance.

Original Theme with Variations, for the Violin with Pianoforte Accompaniment, by R. R. AINSWORTH, Op. 6 (Augener & Co.), would be decidedly improved by the correction of a number of consecutive fifths and octaves, which occur with such frequency as to indicate a special predilection on the part of the composer for that method of harmonising.

Faust and *Les Huguenots*, Two Fantasias for the Piano, by HAROLD THOMAS (London: J. Williams), are a couple of excellent teaching-pieces, both of which we can unreservedly commend. They are brilliant without being unduly difficult, and are sure to be popular.

The Pilgrims' Chorus from "Tannhäuser," transcribed for the Piano by FRANZ LISZT (Augener & Co.), is distinguished from most of its author's arrangements by being almost entirely free from mechanical difficulties. It is therefore suited to the capacity of average pupils. In spite of its comparative simplicity, it is not by any means ineffective.

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Andante, by LÉFÉBURE WÉLY, transcribed and arranged for the Piano by EDWARD THIRTLE (London: J. Williams), is an effective adaptation of one of the popular organ pieces by the late organist of the Madeleine. By a judicious use of the pedal, and the division of the subject between the two hands, Mr. Thirtle has managed to bring the whole of the organ part within the reach of pianists. If our memory serves us aright, the passage in B flat is not in the original; but as the piece is said on the title to be "transcribed and *arranged* for the piano," we are not disposed to quarrel with the addition, which gives variety to, while it is in strict keeping with, the rest of the movement.

To those in want of some new dance-music we can recommend five pieces, which have been forwarded to us by the publishers, Messrs. A. Hammond & Co. These are the *Berlin Galop*, by G. MICHAELIS; the *Elfenträume Waltzes*, by J. HÖLZEL; the *Gemüthlichen Waltzes*, by KÉLER BÉLA; the *Brise des Nuits Waltzes* and *Le Premier Baiser Valse*, both by GEORGES LAMOTHE. Of course dance-music does not require detailed criticism; it is sufficient to say that these pieces are all full of melody, and especially—perhaps the most useful quality of all for this kind of music—they are full of what, for want of a better term, is familiarly known as "go."

Agnus Dei, by MOZART, arranged for the Piano by BRINLEY RICHARDS (London: J. Williams), is an easy transcription of the favourite movement from Mozart's 1st Mass. It is of course simply intended as a teaching-piece, and as such it is all that can be desired.

Offertoire, by LÉFÉBURE WÉLY, transcribed for the Piano by BRINLEY RICHARDS (same publisher), is also well done. The piece selected is No. 4 of the six offertoires for the organ; and Mr. Richards has somewhat condensed it. Although as a matter of principle we prefer a composer's work in its entirety, yet as this piece is in its original shape somewhat diffuse, the arranger has doubtless acted judiciously, as regards the sale of the work, in making sundry "cuts" in it. The transcription is by no means difficult.

Dornröschen, Melody for the Piano, by ALFRED F. MULLEN (same publisher), is a very fair example of the modern drawing-room piece. The opening is not particularly striking, but the music improves as it goes on.

La Rosée du Matin, Caprice brillante for the Piano, by HORACE HILL (same publisher), begins well, but the middle part of the piece is full of common-place arpeggios, such as are to be met with by hundreds in other pieces.

Youthful Mirth, a Pianoforte Gambol (!), by CHARLES JOSEPH FROST (London: Weekes & Co.), is a pretty little piece, suited for children who have made some progress in their playing. The title is odd. Does Mr. Frost intend "Gambol" as a translation of "Scherzo?" From the style of the music we are inclined to think so.

Offertory Anthem, Blessed be the man, by the Rev. F. W. DAVIS (no publisher's name), consists of a series of chords. We have racked our brain to no purpose to find anything else to say about it.

Grand Festival Sanctus, by the Rev. F. W. DAVIS (Metzler & Co.), is marked "Price Half-a-Crown." As the piece contains only four pages, octavo size, we consider it very dear at the price.

Salve Regina, Motett, by J. LODGE ELLERTON (London: C. Lonsdale), is musicianly, but not by any means in our opinion one of its composer's best works.

Gentle River, Song, written and composed by ZARA (London: J. Williams), is a rather pretty ballad of the ordinary type.

Sparkling in the summer sun, Song, by W. F. TAYLOR (same publisher), is a very pleasing little song, in its author's best manner.

The Beautiful Blue Danube, Song, words by ALFRED F. MULLEN, music by JOHANN STRAUSS (same publisher), is an arrangement for the voice of Strauss's popular waltz. Further recommendation is unnecessary.

One Angel, Song, words by ALFRED F. MULLEN, the music adapted from the celebrated melody, "Les Deux Anges," by JACQUES BLUMENTHAL (same publisher), is a very charming little melody, which in its present shape makes an effective song.

River, gliding river, Song, by HENRY SMART (same publisher), is very pleasing, and (we need hardly add) thoroughly well written.

The Maiden's Flower Song, by CIRO PINSUTI (same publisher), is a very charming little piece, especially noticeable for its complete avoidance of common-place. It deserves, and we should think will obtain, popularity.

Oh, well do I remember, Song, by WILLIAM METCALFE (Brighton: Potts & Co.), is a very simple melody, the figure of accompaniment to which is identical with that of Mendelssohn's "Auf Flügeln des Gesanges."

Our home's eternal rest, Sacred Song, by R. ANDREWS (London: J. Williams), is a most singular song. In remarkable contradiction to the spirit of the words, the music is distinguished by a total absence of repose. Like Noah's dove, Mr. Andrews can find no rest for the sole of his foot. There are eight modulations in twenty bars! From A flat the music proceeds to C minor, thence to C major, then back again to A flat. The composer then makes a sudden bolt into the key of C flat, and almost before we know where we are, we are back again in A flat. By no means exhausted by his travels, he makes a final short excursion into the key of C minor, after which his troubled spirit at last finds rest in the original key.

Go, bird of summer, Song, by WALTER MAYNARD (same publisher) is a simple and pleasing little ballad.

Voice of the Western Wind, Song, by J. L. HATTON (same publisher), is a very good baritone song, written for and sung by Mr. Santley. Amateur baritones will find it useful.

The Reaper and the Flowers, Song, by FREDERIC CLAY (same publisher), is a very elegant and expressive setting on Longfellow's well-known words. We like it much, and can cordially recommend it.

MUSIC RECEIVED FOR REVIEW.

Carter. "You love." (Novello.)—*H Algueu*. "Why should I weep." (Cramer.)—*Hiles*. "The Patriarchs." An Oratorio. (Novello.)—*Tours*. Beethoven's Scherzo, Menuetto, Suiten-Pieces; Piano Duets (1 to 4); "So the children say." Song. (Chappell)—*Watson*. "The Sailor's Home." (Watson & Co.)—*Westhofe*. Duo Concert, for Piano and Vello. (Augener.)

Concerts, &c.

MONDAY POPULAR CONCERTS.

THESE concerts were resumed on the 13th ult., when the instrumental portion of the programme consisted entirely of works by Beethoven, which, being just those with which Mr. Chappell's patrons have been made the most familiar, scarcely call for comment. The quartett in E minor, No. 2 of the set of three (Op. 59) dedicated to Count Rasoumowski, was heard here for the ninth time, and the serenade trio in D, Op. 8, for the thirteenth time, the executants being MM. Straus, L. Ries, Zerbini, and Piatti, with the omission of L. Ries in the latter. Mme. Arabella Goddard played the thirty-two variations on an original air in C minor for the fourth time, and, with Herr Straus, the sonata in G major, No. 3, Op. 30, for the fourteenth time. Mr. Santley was immensely applauded after singing Meyerbeer's quaint song, "Le Moine," and "Revenge! Timotheus cries!" from Handel's *Alexander's Feast*. Those who are familiar with the latter from the version usually printed with the music may have been inclined to credit Mr. Santley with an aspirate too much. The line there printed, "How they hiss in the air," should unquestionably stand, as Mr. Santley sings it, "How they hiss in their hair."

Mr. E. Dannreuther appeared for the first time at these concerts on the evening of the 20th ult., when, by his broad, vigorous, and expressive reading of Beethoven's Sonata Appassionata, he more than fully atoned for any disappointment we may have experienced and felt constrained to express on a late occasion of his appearance at the Crystal Palace. The public, ever more ready to recognise merit in an executant who is a stranger to them than in a new composition, seemed fairly taken by surprise, and testified to their satisfaction by the warmest applause. Mr. Dannreuther was no less successful in Schumann's quartett in E flat, Op. 47, in the performance of which he was associated with Mme. Norman-Néruda, Herr Straus, and Signor Piatti. The evident pleasure his playing gave should insure his re-engagement. Signor Piatti was heard to advantage in a sonata in G minor, by Marcello, one of those works which, by the provision of a pianoforte accompaniment, he has rescued from oblivion, and one which is well worth preserving. Hardly a concert passes without a quartett of Haydn's being played for the first time. Here is a vein of wealth which in mining phraseology would be termed practically inexhaustible. The quartett by this master introduced for the first time on this occasion was that in B flat, Op. 33, No. 4. It is the fifth of twelve standing in the same key. Though clear and simple in construction, it has several remarkable points, perhaps the most noteworthy being that the leading theme of the first movement commences with

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a discord. In place of the usual minuet there is a scherzo (*allegretto*), but, by a strange perversion of the order of things, was unaccountably taken at a slower pace than that at which even minuets are now-a days generally played. Frequently as Haydn's quartetts are introduced here, not one-fourth of them has yet been heard. Mr. Sims Reeves was the vocalist, but unfortunately was not in full force; in "In native worth," which he transposed to a flat, he was evidently ill at ease, but subsequently roused himself, giving with exquisite charm "Una rosa in cimetaro," a charming song by Mariani, and obtaining an encore with Mendelssohn's "Hunter's Song," which he good-humourredly repeated.

BRITISH ORCHESTRAL SOCIETY.

THE programme of the third concert, given under the direction of Mr. George Mount, was as follows:—Military Symphony (No. 12, in G), by Haydn; arietta, "Caro mio ben," by Giordani; cavatina, "Salve! dimora," from Gounod's *Faust*; fantasia-overture, "Paradise and the Peri," by W. S. Bennett; cavatina, "Far greater in his lowly state," from Gounod's *Irene*; pianoforte concerto in A minor, by W. G. Cusins; trio, "Haste to Samaria," from Costa's *Naaman*; and the overture to Weber's *Euryanthe*. It is the want of habitual attendants of classical concerts to regard the symphony as the principal attraction of the entertainment; as a rule, therefore, it should not come first, to be heard amid the inevitable interruption caused by late arrivals, but should be preceded by some work of less importance. In the present instance, however, the order of the musical selection could hardly have been otherwise arranged. Neither of the two overtures made choice of could well have stood first. Of course it was last natural and proper to allot to second the place of honour to that by our estimable countryman Sir W. Sterndale Bennett; and it would not have done to begin with that by Weber, whose overpoweringly gorgeous and dazzling instrumentation seems always to eclipse almost anything by which it might be followed. Haydn's well-known symphony—the last of the so-called twelve "Grand" symphonies, composed for Salomon's concerts—takes its appellation of "Military" from the march-like movement in which (a rare instance among this master's works) a big drum, cymbals, triangle, and clarinets are employed with such characteristic effect. The performance of the symphony was vigorous and precise, but lacked delicacy and refinement. It is a mistake to suppose that those of Haydn's symphonies, which probably every member of the band knows by heart, are therefore easy of execution; no music more demands neatness and unanimity in phrasing, a variety of expression, and, consequently, patient rehearsing under a conductor of fancy and sensibility. Exception, too, might be taken to Mr. Mount's *tempo* in more than one of the movements. Most to be regretted was the extremely rapid pace of the minuet—marked *moderato*—which quite obscured the semiquaver rests in the trio, and detracted much from the effect of the vivacious finale which follows, and with which—being, in fact, like the minuet in Beethoven's 8th Symphony, the slow movement of the work—it should contrast. Sir W. Sterndale Bennett's overture, "Paradise and the Peri," composed for the Jubilee concert of the Philharmonic Society, in 1862, has, since its publication in score and its introduction at the Crystal Palace, been more frequently brought forward than either of its elder-born and more familiar, but no less beautiful, sisters, "The Wood Nymphs" and "The Naiads." Except that the effect of the fine old melody, "Morgenglanz der Ewigkeit"—so happily and originally treated in its assignment to the viole—was in a measure marred by being taken at a greater speed than that designated by the composer, and thus made to sound more like a modern English hymn tune than a German chorale, the performance of this charmingly poetical work was on the whole highly commendable. The according a hearing of Mr. W. G. Cusins's pianoforte concerto, which had only been twice previously played in public—viz., at a concert given by him at the Hanover Square Rooms, shortly after its completion, in 1866, and (by Mme. Arabella Goddard) at one of the Philharmonic Society's concerts last season—was a move in the right direction. On the present occasion Mr. Cusins appeared as the interpreter of his own work, which was presented with admirable effect, not only by him but also by the band, whose accompanying, owing perhaps to the assistance rendered by him at rehearsal, was better than on any previous occasion of Mr. Mount's conducting at these concerts. According to the precedent of Schumann in his pianoforte concerto (in the same key, A minor), and that of other writers of a later date, Mr. Cusins has dispensed with the old-fashioned plan of initiating his work with a long *tutti* expository of the principal subjects of the first movement, and reasonably, we think, contented himself with a brief orchestral prelude, which barely hints at the main subject of the movement, subsequently put forth in full by the pianoforte. With the first subject, which is vigorous but not strikingly tuneful, the second, together with a digression leading to it, by its melodic continuity is happily contrasted. The treatment of both pianoforte and orchestra is clever and effective. The second movement, a romanza, in B major, is especially charming, recalling by its tonality and general character of sweet repose one of the most delicious choruses in Schumann's *Paradise and the Peri*, "Schlaf' nun und ruh'," but without being in the least a plagiarism of this. A *quasi-tarentella* movement brings the work to a spirited and brilliant end. At the close of it Mr. Cusins was loudly and unanimously recalled. His concerto, which is published in Hamburg by M. Cranz, and in London by Lamborn Cock & Co., does him infinite credit, and deserves more extended recognition among pianists than as yet it seems to have obtained. Weber's overture served to show off the remarkably fine fiddle tone of the band; one could not but, however, regret the absence of more refinement in some of the piano passages. Mme. Patey was encored in Giordani's "Caro mio ben," a graceful, pretty, but very tiny song, as Mr. Macfarren has aptly characterised it. Miss Edith Wynne did her best to give effect to the pretentious but by no means satisfactory scena, "Far greater in his lowly state," from *Irene*, at the English version of Gounod's *La Reine de Saba* is entitled. The same composer's cavatina, "Salve! dimora" (*Faust*), which has become somewhat stale, was nicely sung by Mr. E. Lloyd; and the three vocalists combined in the trio "Haste to Samaria," from Sir Michael Costa's *Naaman*, as frivolous and vulgar a piece of writing as could probably be found in any oratorio extant.

Mr. Mount gains ease and confidence in conducting as these concerts progress. The fourth concert opened with Weber's overture to *Der Freischütz*, which was splendidly played and deservedly applauded. It was injudicious, however, to accord a repetition of it; for, as almost invariably happens under such circumstances, it did not go nearly so well the second time as it did the first. Mr. Carrodus, leader of the orchestra, evoked the greatest enthusiasm by his fine performance of the late B. Molique's concerto, in A minor, No. 5, a work which, in spite of its lack of melodic originality and its great length, commends itself to violinists. The novelty of the evening was the overture to Mr. G. A. Macfarren's unpublished oratorio, *St. John the Baptist*. Of this Mr. Macfarren may be allowed to speak for himself. He says: "This is the prologue to an oratorio representing the preaching of St. John, the baptism of our Lord, the demand of Herodias's daughter, and the Baptist's martyrdom and glorification. The overture aims to suggest the anxious expectancy among the Hebrew nation that immediately ushered in the Advent. Thus the sounding of the shofar, or ram's horn, or silver trumpet, which announces the new year and the weekly sabbath, and may be supposed to have been intended to greet the Messiah and proclaim his coming. Thus the attempt to express longing ever more ardent, and disappointment ever more blank and bitter. Thus the endeavour to portray some of the ideas of the form under which the King of Glory would reveal himself: of an earthly monarch, like Herod the Great, in the plenitude of martial power and pomp, of Oriental luxury and splendour; of another Elias in the stern severity of the recluse of Carmel; or of 'that Prophet' whose name was too holy to be spoken by the scoffing Pharisees. And thus the evasion of a perfect cadence throughout the piece until the end, as a means of indicating the unsatisfaction of every hope." How far Mr. Macfarren has succeeded in realising these intentions it would be presumptuous to attempt to determine after but a single hearing, and without having seen his score. It may, however, be averred that his work is no mere filling up of a set form, but one of profundity and deep intent. Its restless, sometimes almost passionate, and animated character inspired one with a desire to hear it again, which, no doubt, sooner or later will be gratified. In response to the applause which followed it, Mr. Macfarren, who for some time past now has unhappily been quite blind, was led up to the orchestra to make his bow to the audience. The symphony—Beethoven's in B flat, No. 4—came at the end of the programme. This arrangement is in accordance with that which for many years past has obtained at the celebrated Gewandhaus Concerts in Leipzig, and one which on all accounts seems to be the best, when the programme is not one of inordinate length. Before it, however, there should certainly be a short pause, which is as necessary to recruit the strength of the band as to refresh the listening faculties of the audience. The vocalists at this concert were Mme. Florence Lancia, Mr. W. G. Cummings, and Mr. Santley. Mme. Lancia, who has been indisposed of late, sang but ineffectively the cavatina, "Or son sola," from Auber's *Le Serment*, better known perhaps from its interpolation into *Fra Diavolo*. Mr. Cummings came forward with "Autumn Leaves," a sentimental ballad by Mr. John Hullah. It has an historical interest as belonging to a ballad opera, *The Village Coquettes*, the joint work of Mr.

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Hullah and the late Charles Dickens, produced under Braham at the St. James's Theatre in 1836. On other accounts it was a mistake to unshelve it. Mr. Santley gave with great effect the recitative and aria, "Riuscito sono infin," from Hummel's *Mathilda di Guiscard*, the accompaniment to which was cleverly scored for orchestra by the late Alfred Mellon; and the lady and the two gentlemen combined in Beethoven's beautiful terzetto, "Tremate empi tremate."

CRYSTAL PALACE.

THE Saturday concerts, which were suspended during the Christmas holidays—no holidays for the members of the band—were resumed on the 18th ult., when two works, which had not been previously heard here, were brought forward. These were a concerto for violoncello, by Signor Piatti, and the ballet music from Auber's *Gustave III.*; *ou, Le Bal Masqué*. As a composition, Signor Piatti's concerto (No. 2) is not interesting, but admirably served to display his unrivalled powers as an executant. Auber's sprightly ballet music, which was popular in London some forty years ago, formed a striking contrast to it. Dance music of so fresh and ingenious a character is quite worth reviving. Mendelssohn's "Trumpet" overture in C, a work of his boyhood, and the least striking of his concert overtures, together with Beethoven's symphony in C minor, No. 5, completed the orchestral selection. In addition to his concerto, Signor Piatti contributed a solo—an old-fashioned "Largo and Giga" by Veracini. Mme. Patey sang "L'Addio," an aria attributed to Mozart, but of doubtful authenticity, and a sentimental ballad by Mr. Sullivan; and Mr. W. Castle, a new-comer of no great pretension, came forward with the scena, "Oh! 'tis a glorious sight to see," from Weber's *Oberon*, and Molique's graceful song, "When the moon." The former, which was coarsely accompanied, seemed far beyond his means; in the latter he was more successful.

The following concert (the thirteenth of the winter series) commenced with a new overture, in D, by Mr. W. Shakespeare, a Mendelssohn Scholar of the Royal Academy of Music, who, with a view to qualifying himself as a vocalist, has for some time past pursued his studies in Italy. That he should have combined composition of the highest class of music with his vocal studies is as much to his credit as it is unusual for vocalists, many of the most successful of whom have never mastered even the rudiments of music. His overture, we are told, is his latest composition; that it was composed under the influence of an Italian sky may fairly be surmised from its clear and bright character. Gade's overture, "Im Hochland," was welcome as the work of a composer of whom both Mendelssohn and Schumann expressed the highest opinion, but who in England has not yet met with the recognition he deserves. It was a mistake, however, to advertise it as a "Scottish" overture, for there is not a trace of anything Scotch about it, or any evidence that it was even intended as a delineation of Scotch scenery. Mme. Norman-Néruda was heard to advantage in Spohr's violin concerto, "In modo di scena cantante" Op. 47—the eighth, and the most generally appreciated, of his fifteen works in this class. The symphony was Mendelssohn's "Reformation." The vocalists were Mlle. Nita Gaetano and Signor Foli. The former sang "Ah dolce guidami," from Donizetti's *Anna Bolena*, and "Batti, batti" (with violoncello obbligato, Mr. R. Reed), from Mozart's *Don Giovanni*; the latter gave (for the first time here) Mozart's fine concert scena, "Alcandro, lo confesso," and Meyerbeer's song, "The Monk;" and the two united in the duet, "Crudel! perchè," from Mozart's *Nozze di Figaro*.

TONIC SOL-FA COLLEGE.

THE annual meetings of teachers and students of this method from all parts of the country were concluded on Friday, January 3rd, at the Literary Institute, Aldersgate Street. The proceedings lasted seven days, and twenty-seven papers were read and lectures given, besides musical performances. A large share of attention was given to the subject of voice cultivation. Mr. Belinke, of Birmingham, described his experiments with the laryngoscope, and explained the physical action of the glottis in the several registers of the voice. Papers were read by teachers on the training of the soprano, contralto, tenor, and bass voices respectively, after each of which, several voices of the class under consideration were examined before the audience, and their habits of voice were noted and criticised. These exercises were followed with great interest. Mr. Curwen gave a lecture each evening on the new teacher's certificate; and various teachers spoke on the new examinations in musical theory. A paper of statistics, read by Mr. J. S. Curwen, estimated the number of pupils learning the method every year at 315,000, the calculation being based on the sale of apparatus and books. The number of elementary certificates granted was 86,000, and in six years Tonic Sol-fa pupils had taken two-thirds of the certificates in musical theory granted by Mr. Hullah at the Society of Arts. Mr. Curwen had himself issued 12,000 pages of music in the new notation, and other publishers nearly as much. There was hardly a colony or settlement in which Sol-fa was not being taught in some way or other, while the notation had been adapted to the Chinese, Arabic, Cingalese, Malagash, and Spanish languages, and books printed. The subject of congregational psalmody occupied a good deal of attention; and Mr. Evans, Music Instructor to the London School Board, opened a discussion on the progress of the method in schools, mentioning that all the 100 teachers under his direction preferred to use the Tonic Sol-fa method. Mr. W. G. M'Naught, of the Royal Academy of Music, gave an explanation of the sonata form, illustrated on the pianoforte by Mr. Rhodes, a fellow-student at the Academy, both gentlemen holding Tonic Sol-fa certificates. Mr. H. Fisher, of Blackpool, also gave a recital from Beethoven and Schumann, with analytical remarks. The closing concert included choruses from women's voices and for men's, songs, &c., finishing with the Hallelujah Chorus, in which the whole assembly joined with impressive effect. The session was one of the most fully attended and enthusiastic that has been held.

The third of Mr. Ridley Prentice's Monthly Popular Concerts at Brixton was chiefly noticeable for the production of Raff's trio in G major, Op. 112, which was most warmly received. The programme also included Mendelssohn's trio in C minor, two violin solos by Tartini, admirably played by Mr. Henry Holmes, who received an encore, and short piano pieces by Dandrieu, Chopin, and Mendelssohn, played by Mr. Prentice. At the fourth concert were played Mozart's quartett in D (No. 7), Mendelssohn's D minor trio, Beethoven's Sonata "Appassionata," excellently rendered by Mr. Prentice, who received a hearty recall, Mendelssohn's Variations in D (Messrs. Prentice and Walter Pettit), and a violin solo by Bach, capitally played by Mr. Alfred Burnett. The vocalists were Miss Adelaide Newton and Mrs. Hale.

The Brixton Choral Society gave a performance on the 13th ult., at the Angell Town Institution, of Mr. Cummings' cantata, *The Fairy Ring*, and Handel's *Acis and Galatea*. The principal vocalists announced were Miss Ellen Horne, Mr. W. H. Cummings, Mr. Albert Nelson, and Mr. Lawler; Mr. W. Lenare conducted. As we were prevented from attending the concert, we are unable to do more than chronicle the fact of the performance.

Musical Notes.

THE first concert of the "Wagner Society" is announced for the 19th inst. at the Hanover Square Rooms, under the direction of Mr. Dannreuther. The programme, which is entirely selected from Wagner's works, is of unusual interest, including the overture to *Tannhäuser*, the Prayer from *Rienzi*, a large selection from *Lohengrin*, the overture and the introduction to the third act of *Die Meistersinger von Nürnberg*, and the "Kaisermarsch." We feel sure that not only the admirers of Wagner, but the large number of musicians who feel curiosity with respect to his music, will be glad to avail themselves of the opportunity of hearing so large and varied a selection from his works.

THE Committee of the "Mendelssohn Scholarships Foundation" have issued an appeal to the public for further support, as the present state of their resources is insufficient to enable them fully to carry out the objects for which the scholarships were founded. From the interesting statement they have published, we learn that the scholarship was first established shortly after Mendelssohn's death—a grand performance of *Elijah* having been given at Exeter Hall on December 15th, 1848, on which occasion Mlle. Jenny Lind gave her gratuitous services in the principal soprano part. Three Mendelssohn scholars have up to the present time been elected—Mr. Arthur Sullivan (who was the first to obtain the honour), Mr. (now Dr.) C. S. Heap, of Birmingham, and Mr. William Shakespeare, the present scholar. These gentlemen have had the cost of a thorough musical education defrayed from the funds at the disposal of the committee, and it would be a source of much regret should it become necessary to discontinue the scholarships. We trust that the appeal for further assistance will meet with a liberal response. Donations or subscriptions should be sent to the honorary treasurer, R. Ruthven Pym, Esq., or to the honorary secretary, Otto Goldschmidt, Esq., 201, Regent Street.

IN our last number we mentioned the performance of Handel's

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Joshua by the Birmingham Amateur Harmonic Association. We have now lying before us the report of this society for the past year, from which it appears that, in addition to the oratorio just mentioned, performances have been given of Beethoven's *Mount of Olives*, Sullivan's *On Shore and Sea*, Hummel's seldom-heard Mass in D, and other smaller works. The society seems to be very flourishing, except in a pecuniary point of view. The report states that "as a commercial experiment the concerts cannot be regarded as a success." This is unfortunate, but by no means discreditable, or even surprising. The society aims chiefly at the advancement of art, and high art in this country seldom pays. Appended to the report is a list of music belonging to the association, which certainly possesses an excellent repertoire.

We have to announce the death, at his residence in London, of Mr. John Lodge Ellerton, the well-known amateur composer. Mr. Ellerton was born in the year 1807, and studied music in Rome under Terriani. The number of his compositions is something surprising; he was probably the most voluminous amateur composer ever known. His works include several Italian operas, an oratorio, *Paradise Lost*, Masses and motetts, symphonies, overtures, about fifty string quartetts, several quintetts, trios, and sonatas, besides a host of smaller works, vocal and instrumental. His music is characterised by an easy and natural flow of melody, and by great clearness of form; indeed, but for the fact that he did not follow music as a profession, he should not be classed among amateurs.

A correspondent of the *Musikalisches Wochenblatt* confirms the announcement of the *Dresden Journal* that certain admirers of Schumann's music, whose names have not transpired, have placed a sum of 30,000 thalers in the hands of Mme. Schumann for the establishment of a Schumann Foundation, with the addition of 1,000 thalers per annum for the advancement of her children.

The same musical organ states that it is in contemplation to hold a grand Schumann festival at Bonn during the ensuing summer, with the view to raise a fund for the erection of a monument to the memory of this deceased master.

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J. G. H.—The best edition is that published at Leipzig by Kistner of the first set (Op. 10), and by Breitkopf and Härtel of the second set (Op. 25). Any of the works issued by the German publishers can be obtained of Messrs. Augener.

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The Monthly Musical Record.

MARCH 1, 1873.

HANDEL'S "PASSION MUSIC."

BY EBENEZER PROUT, B.A.

(*Continued from p.* 17.)

II. THE PASSION OF CHRIST.

BETWEEN the composition of the *Passion according to John*, noticed in a previous article, and the production of Handel's second work on the same subject, a period of some twelve or thirteen years elapsed. As in the case of the earlier work, musicians are indebted to the researches of Dr. Chrysander and his colleagues in the council of the German Handel Society for the opportunity of making its acquaintance—the *Passion of Christ* having been published for the first time as Part 15 of the new edition.

In the twelve years intervening between the dates of the two *Passions*, Handel had been by no means idle. It will be remembered that the earlier work was written at Hamburg in 1704. From Hamburg he had proceeded to Italy, thence to Hanover, and finally to England. The more important of his productions during these years had been the operas of *Rodrigo*, *Agrippina*, *Silla*, *Rinaldo*, *Pastor Fido*, *Teseo*, and *Amadigi*, the Italian oratorios *La Resurrezione* and *Il Trionfo del Tempo*, the Utrecht "Te Deum" and "Jubilate" and the "Water Music." It is natural, therefore, to expect considerable development in Handel's genius in comparing the second *Passion* with the first; and such development, as we examine the later work, we shall find to have actually taken place.

In his preface to the published score, Dr. Chrysander states that the work "had its rise during a period of leisure in Germany about 1716; and was written, not for the purpose of a performance, but simply from the desire to try his powers at a poem which was then generally admired, and had already been set to music by many of the first composers." The autograph, as is also the case with the earlier *Passion*, is not extant; there are, however, in existence five contemporary manuscripts, one in the handwriting of Smith, Handel's amanuensis; and another in that of J. S. Bach.

In form the present work differs materially from its predecessor, and approaches more nearly to the customary shape of an oratorio. Instead of the words of Scripture, the libretto consists of a semi-dramatic, semi-narrative poem, by a certain B. H. Brockes, which is of very indifferent merit, being in many places but sad doggrel. Handel, however, as those who know his oratorios can testify, was never very particular as to his texts.

The *Passion of Christ* is not divided into first and second parts, but runs on continuously from the beginning to the end. It commences with an overture (called by Handel "Sinfonia") consisting of a short introduction of only four bars, and a fugue which is identical with that in the second Oboe Concerto, and also, excepting some of the details, with the third of the "Six Fugues for Organ or Harpsichord." It is impossible, without reference to the original manuscripts, to decide for which of these three works the fugue in question was originally written; but from the copious use which, as will be seen shortly, Handel subsequently made of this *Passion* in later works, it is not improbable that we have here the first development of his idea. A comparison of this fugue with the small and relatively uninportant specimens of the contrapuntal style in the *Passion according to John*, shows us at once how the young composer's strength had grown in the interval between the two works. We find here a freedom of treatment, an evident mastery of his resources, and a maturity of thought far superior to anything in his earlier effort.

Adopting a method not uncommon with him, Handel appends to the close of his fugue a few bars of *adagio* with a solo for the oboe, leading with a half-cadence to the opening "chorus of believers" in G minor, "From the chains of sin so grievous." This chorus is far more amply developed than any of those in the earlier work, with the single exception of the finale. It is thoroughly "Handelian" in style; and though one cannot call it one of his finest efforts, yet neither can it be said to be unworthy of him. He employed it subsequently in *Esther*, where it is to be found at the end of the second part as the chorus "Virtue, truth, and innocence." A new triplet figure of accompaniment is there added in the orchestra, giving a brilliancy of effect to the whole, which in this place would have been inappropriate. It would be most interesting, did space permit, to note the various slight modifications which Handel introduced in transferring his music to new situations, and to observe the unerring correctness of taste and judgment by which he was guided even as to the minutest details. This, however, would carry me far beyond the limits of an article, and I must content myself with the one illustration of it that I have given above.

After the opening chorus, the Evangelist (tenor solo) commences the narrative at the Last Supper with a recitative, "When Jesus sat at table." A short bass solo, "This is my body," of much beauty, follows; to which succeeds a soprano song for the "Daughter of Zion," "Our God, for whom space universal." This song is accompanied by the strings, two oboes, and a bassoon, and is remarkable both for its charming melody, and for the exquisite taste of its instrumentation. In the latter respect, especially, it is not only far superior to anything in the earlier work, but equal, I venture to think, even to the most finished workmanship of the oratorios. So far as I am aware, Handel has not used this song subsequently, which is somewhat surprising, considering how many pieces he has transferred from this to other works which are decidedly inferior to this in musical value. Another fine bass recitative, "This is my blood," follows, after which the soprano song is repeated with new words (second verse).

We next come, for the first time, to a *choral*. It is perhaps almost superfluous to explain that the "choral" is simply the German hymn-tune, which differs, however, from our hymn-tune in one important respect, which must always be borne in mind by those who would estimate its real value in German church-music. Whereas in this country but comparatively few hymns have their own special and inseparable tune, and if one enters a dozen different churches in London one may hear the same hymn sung to twelve different melodies (with, of course, a few well-known exceptions, such as the Hundredth Psalm), in Germany every hymn has its own choral, and thus words and music become associated in the minds of hearers in a way of which we in England have little idea. Hence, to digress for a moment, the wonderful effect of Bach's use of the choral in his church-music. Those who are familiar with his "Kirchen-Cantaten" will remember how he sometimes in a vocal movement will introduce the melody of a choral in the orchestra to *suggest*, as it were, the words of the accompanying hymn to his audience, and as a kind of commentary upon the words being sung. A

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remarkable instance of this is to be found in the opening chorus of the cantata, "Du sollst Gott deinen Herrn lieben" ("Thou shalt love the Lord thy God with all thy heart," &c.), in which a trumpet solo gives out the choral "Dies sind die heil'ge zehn Gebot" ("These are the holy ten commands"), thus reminding the hearers of our Lord's words, "On these two commandments hang all the law and the prophets." In this country such an experiment would be impracticable. There is, it is true, an old tune called the "Ten Commandments' Tune," but nobody who heard it would associate it with the words. In Germany, however, the connection would be seen at once.

Our English audiences have of late years become accustomed to the use of the choral in oratorio music, owing to its frequent use by Mendelssohn in his sacred music; but greatly though it is admired, it is only half appreciated, simply because it is not and never can be to us what it is to a German. We lose much of the force of its association, and very often—as, for instance, with the masterly introduction in *Athalia* at the words "They, Lord, who scoff at thee" of the choral "Ach, Gott, von Himmel sieh darein"—miss the point and pith of the thing altogether, for want of knowing the original words.

To return, however, from this somewhat long digression to Handel. The choral introduced at this place in the *Passion* is the well-known "Schmücke dich, o liebe Seele"—a hymn for the Lord's Supper, and therefore particularly appropriate here. It is indicated not as a "chorus of believers," but as "choral of the Christian Church." In its musical treatment it differs from the chorals we shall meet with later in the work in having an obbligato accompaniment for the orchestra, while in the others the instruments play in unison with the voices. The melody itself is one of the most beautiful in all the range of choral music, and is familiar to English church-goers from its frequent introduction into our Psalmody collections.

After another recitative, we come to a short "chorus of disciples," "We all would die far sooner," of no special merit, which Handel subsequently expanded into the chorus in *Esther*, "Shall we of servitude complain?" Then follows a not very interesting bass song; and a second recitative brings us to the scene in the garden. A very fine bass air, "My Father, see how I am pained," full of beautiful points, was also afterwards transferred to *Esther*, where it now lies, as completely forgotten as if it were still only to be found in the pages of this work. It is Haman's song in the third act, "Turn not, O Queen, thy face away."

The following soprano solo, "Sinners, how your guilt must fill ye," is old-fashioned, both in feeling and construction; but another recitative leads to a most charming song, "Break, my heart! my tears, flow faster," which, like some other of the numbers we have already met with, was subsequently made, with a few alterations, to do duty in *Esther* as the air "Dread not, righteous Queen, the danger."

The following piece is a very curious fragment of dramatic music. It begins with a solo for our Lord, "Awake, my friends!" to which Peter, James, and John answer with short phrases of "Yes, yes! Who calls?" The effect is characteristic enough; yet it strikes one with a certain feeling of incongruity. The "Yes, yes," seems so absurdly out of place in an oratorio as to produce an impression that is almost ludicrous. It should be noticed in passing that the opening symphony of this movement furnished Handel with the theme of the song "O Jordan, sacred tide," in *Esther*.

The chorus of soldiers which next follows, "Seize him and kill," affords an interesting example of the way in which the same music will fit words of entirely different sentiment. We find it later in the first part of *Deborah*, as "Forbear thy doubts;" and it suits the words of encouragement to Barak so well, that probably none of the hearers of the oratorio have ever suspected that it was originally written to a text of so totally opposite a feeling—one more proof, if such were needed, of the vagueness of musical as compared with poetical expression. To this chorus, after a short recitative, succeeds another, the subject of which, though not the details, Handel also subsequently made use of in *Athalia*. In this case, however, the connection of ideas is apparent at once, and it was probably the similarity of situation which suggested to the composer the employment of these materials. In the *Passion*, this is another short chorus of soldiers, "He shall not now escape us;" in *Athalia*, the queen has been telling her courtiers her dream of being stabbed by a beautiful boy in the temple, and the chorus exclaims—

> "The traitor if you there descry.
> Oh, let him by the altar die."

We next come to an air for the fiery Peter, anxious to draw his sword upon the enemy, "Lightnings dire." The materials of this air were also used in *Deborah* for Barak's song, "All danger disdaining," though with considerable alterations in the details.

The following chorus, "Alas! they bind him fast," is undoubtedly the finest of all the choral movements in the present work. It is, with a few very trifling exceptions, identical with the chorus in *Deborah*, "O blast with thy tremendous brow," and is remarkable as the earliest example extant (if we except one or two movements in the Utrecht "Te Deum" and "Jubilate") of the magnificent effects of grandeur which Handel drew from his vocal masses, and in which, even up to this day, he remains unsurpassed.

To be continued.)

BACHIANA.—II.

WILHELM FRIEDEMANN BACH.

THE eldest son of Sebastian Bach, was born at Weimar in 1710, and was, of the sons, the father's favourite pupil. Having received a careful education, and studied law and mathematics at the University of Leipzig, he was appointed, in 1732, organist of the principal church at Dresden. He did not long remain there, and in 1747 we find him Director of Music at the Liebfrauenkirche, at Halle, where he lived for seventeen years. In 1764 he gave up his appointment, and until his death, in 1784, lived an unsettled life, which ended in want and misery. As an organist he was incomparable. The romantic incidents of his later life have been used for the subject of a novel. Forkel, the biographer of Sebastian Bach, says of Friedemann, "On the clavichord his playing was light, brilliant, and charming; on the organ his style was solemn, elevated, and filled the hearer with religious awe. He was too self-indulgent for regular work. Fond of improvising, he has left few compositions; but those we have show the great musician."

If in daily life it is sad to a feeling heart to witness poverty and distress, the sorrowful feeling is certainly intensified when a genial son of a worthy, excellent father, educated with all possible care and even sacrifice, falls deeper and deeper into want, and loses all self-respect. This was the case with Friedemann Bach, the eldest and certainly the most gifted son of the great Sebastian. Nothing could exceed the kindness the good father bestowed on his unhappy child; but an innate desire to lead

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a wandering life, an aversion to be bound by any duty, prevented Friedemann ending his days in honour. After Friedemann was appointed to Dresden, Sebastian Bach thought the place of organist at Halle would be more advantageous, and succeeded in obtaining it for him; he was appointed to it the 16th of April, 1746. The salary was certainly not great; he received £21 yearly, £3 12s. for his apartment, £2 12s. for wood, three shillings for each hymn composed for the service, and three shillings for marriage music (Brautmusik). He retained the post eighteen years, and was then dismissed in not very flattering terms. From 1764 to 1784—when he died in the greatest poverty—dates his wandering and unsteady life. An associate of the lowest musicians who fiddled in the taverns and streets, clad in rags, drunken and quarrelsome, opposed to all social order, he became utterly impracticable. It was owing to his lazy habits that so few of his many compositions have descended to us. The twelve Polonaises are of his best, and Griepenkerl, the eminent Bach scholar, has devoted an interesting essay to the manner of playing them. Two characteristic incidents from his irregular life will illustrate his absence of mind:—

When organist of the Sophia Church at Dresden, in 1733, he used to compose a great deal. One day, sitting at his organ, he forgot about the service, and went on preluding and playing, to the hindrance of its proceeding. Another Sunday there was no organist. Friedemann, who should have played, sat in the nave lost in a musical reverie. The service should have begun, but no opening voluntary sounded. The congregation began to get impatient, and some one sitting next the dreamer, not knowing who he was, remarked, "Who is going to play the organ after all?"

"Hum!" muttered Friedemann, "I am curious to know who is."

And this was the man of whom Emanuel Bach said, "If any one is able to replace our great father, it is my brother Friedemann."

JOHANN SEBASTIAN BACH,

The son of the Hof and Stadt Musikus (literally Court and Town Musician), Johann Ambrosius Bach, was born at Eisenach on the 21st of March, 1685, about three weeks after G. F. Handel. Bach's father died ten years afterwards; but a much older brother of the little Sebastian, the organist, Johann Christoph Bach, took the child home and gave him rudimentary instruction in music; but this brother Christoph soon afterwards died too, and our young musician was obliged to go to Lüneburg, where he found employment in the church choir, as he had a beautiful and sympathetic soprano voice. It was in the house of his brother that young Sebastian, full of eagerness to improve himself, secretly, and by the light of the moon alone, copied a whole book of pieces of Kerl, Froiberger, Kuhnau, and others, a book belonging to his guardian, who sternly withheld his permission to use these compositions. There is something touching in the analogy between the childhood of Handel and of Bach—that of the one secretly practising the clavecin in the garret, the other furtively copying music by moonlight! When Bach's voice changed he lost his appointment as a singer, and was obliged to seek employment in Hamburg. It was here that he heard the celebrated organist Reincken, whose performance produced a lasting impression on the young musician. The following touching anecdote is related about this period of Bach's life:—

On one occasion all his money, save a few small coins, had gone; obliged to return to Lüneburg, and suffering from hunger, he stopped before an eating-house window, and while there had time to reflect on the analogy between his empty purse and empty stomach. His melancholy looks, probably the poorness of his apparel, were watched by some benevolent soul, for a window opened and two herrings were thrown out. Poor little Sebastian, almost starved, was not above picking them up, but, to his great astonishment, found in each fish's head a ducat, quite enough for him to satisfy the wants of the moment, and to enable him to renew his visit to Hamburg the following week.

At the age of eighteen we find Sebastian established as court-musician at Weimar, and a year later at Arnstadt. This last appointment he exchanged in 1707 for a similar one at Mühlhausen. Just before leaving Arnstadt he had married "the respectable maiden Maria Barbara Bach," a distant relation of his. Wilhelm Friedemann and Carl Philipp Emanuel were the sons born of Bach's first marriage. In 1708 he was recalled to Weimar, where he officiated as court-organist and concertmeister until 1717. Although none of Bach's contemporaries had any idea of his real greatness, his name had become known in Northern Germany, and his reputation as an organist had extended even as far as Dresden, to which place he was invited by the Saxon court, to match his powers with those of the famous French clavecinist and organist, Louis Marchand. The difference between the merit of the Frenchman and that of the German was so great and striking, that Marchand did not think it desirable to try his strength as an organist and extempore player a second time against Bach; accordingly he disappeared from Dresden in the night after the first contest. In the same year, 1717, Bach was appointed director of the orchestra in Cöthen, the small capital of the principality Anhalt-Cöthen. Here a great calamity befell him in the loss of a son; but in 1719 a still heavier misfortune came upon him in the death of his wife. The Duke of Cöthen had invited Bach, to accompany him to Carlsbad to recruit his health, which had been impaired by over-work; and when Bach returned, in the best spirits, he found his faithful wife dead and buried. So defective and tardy was the German post at that time that Bach had not even heard of his wife's illness.

In 1723 he received an invitation to accept the post of cantor or choir-master of the St. Thomas's School at Leipzig, as the successor of Kuhnau. He accepted the offer, and filled the post for twenty-seven years, until his death in 1750. Before he left Cöthen he married again. His second wife was Anna Magdalena Wülkcus, the youngest daughter of a staff-trumpeter. It is most probable that Bach's second wife had formerly been his pupil. This assumption seems warranted by the existence of a carefully written book, "Das Clavierbuchlein für Magdalena Bach," which contains all the most beautiful pieces of Bach for the clavichord (or clavecin).

It was in 1747 that Bach was invited by Frederic the Great of Prussia to visit Berlin, where Bach's second son Emanuel held the appointment of capellmeister to the court. Bach's reception by the king was most honourable and flattering, the more flattering indeed to the German musician from the well-known predilection of Frederic for French art, science, literature, and language. Schiller has noticed how German art retired, unrecognised and unhonoured, from the throne of the great Frederic. Before Bach died, he had to undergo great and hard trials; his eyes had suffered much from continual work, and more particularly from his practice of engraving his own compositions. At last he lost his sight completely, and although he twice underwent an operation, he remained blind. On one eventful morning he for a moment recovered his sight; but this sudden recovery was only a

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harbinger of the eternal light into which God allowed him to enter on the 28th of July, 1750; he expired calmly and in perfect peace at the age of sixty-five years.

Sebastian Bach had by his two wives twenty children, all of whom were educated with the greatest care and true paternal love. Indeed, it is but seldom that we find in biographies of musicians a record of a father taking so much and such incessant care for the education of his large family as Bach did. He was the model of a patriarch; thoroughly well-meaning, honourable, and high-principled, a man of mark in every way. He respected himself, worshipped his art, and was full of love, kindness, and humanity for all who approached him.

We will next look at Bach as a composer, and try to appreciate his extraordinary merits. E. PAUER.

(To be continued.)

A PRIZE-DAY AT THE PARIS CONSERVATOIRE.

(TRANSLATED FROM HECTOR BERLIOZ'S "AUTOBIOGRAPHY.")

IN the year 1818 I presented myself for the third time at the competition of the Institute. I was admitted, and gained the second prize.

This distinction consists of crowns, publicly decreed to the laureate, of a gold medal of no great value; it gives besides to the pupil crowned a right of free admission to all the lyric theatres, and numerous chances of obtaining the first prize at the following competition.

The first prize has much more important privileges. It assures the artist who obtains it an annual pension of 3,000 francs for five years, on condition of his spending the two first years at the French Academy in Rome, and employing the third in travelling in Germany. He receives the rest of his pension at Paris, where he does what he can to bring himself forward, and not to die of hunger. I propose to give a resumé of what I wrote fifteen or sixteen years ago in different papers on the singular management of this competition.

To discover every year who are the young French composers offering most guarantee of talent, and to encourage them by putting it in their power, by means of a pension, to devote themselves for five years exclusively to their studies, such is the double aim of the institution of the *prix de Rome;* such was the intention of the Government that founded it. The following were the means which were still employed a few years since to attain these objects.

Things have changed a little since then, but very little.* The facts I am about to cite will appear, no doubt, very extraordinary and improbable to most of my readers, but having myself obtained successively the second and the first prize at the competitions of the Institute, I shall say nothing that I have not seen myself, and of which I am not perfectly sure. This circumstance, besides, permits me to express all my thoughts without fear that what is only the expression of my love of art, and my inmost conviction, should be attributed to the bitterness of a wounded vanity.

The liberty I have used on this subject has caused Cherubini, the most academic of academicians, past, present, and future, and the most violently hurt in consequence by my remarks, to say that in attacking the Academy *I was beating my nurse.* If I had not obtained the prize, he could not have taxed me with this ingratitude, but I should have passed, with him, and with many others, for an unsuccessful candidate taking vengeance for his defeat. Whence we must conclude that in no way I should approach this sacred subject. I approach it, neverthless, and shall treat it without ceremony, as a profane subject.

All Frenchmen, or naturalised Frenchmen, under thirty years of age could, and can still by the terms of the regulations, be admitted to the competition.

When the date had been fixed, the candidates came to enter their names at the secretary's office. They underwent a preliminary examination, called *concours préliminaire*, intended to discover among the candidates the five or six most advanced pupils.

The subject of the principal competition was a serious lyric *scena*, for one or two voices and orchestra; and the candidates, in order to prove that they possessed the feeling for melody and dramatic expression, the art of instrumentation, and other knowledge indispensable for writing such a work passably, had to compose a *vocal fugue!* They were allowed one day for this work. *Each fugue was to be signed.*

The following day the members of the section of music of the Institute assembled, read the fugues, and made a selection, too often tainted by partiality; for a certain number of the *signed* manuscripts always belonged to pupils of the academicians.

The votes collected and the competitors named, the latter had to present themselves soon after to receive the words of the scena which they were to set to music, and to enter *en loge*. The perpetual secretary of the Académie des Beaux Arts dictated to them collectively the classic poem, which almost always began thus:—

"Déjà l'aurore aux doigts de rose;"

or,

"Déjà le jour naissant ranime la nature;"

or,

"Déjà d'un doux éclat l'horizon se colore;"

or,

"Déjà du blond Phœbus le char brillant s'avance,"

or,

"Déjà de pourpre et d'or les monts lointains se parent,"

&c. &c.

The candidates, furnished with this luminous poem, were then shut up in solitary confinement with a piano, in a room called a *loge*, until they had finished their score. In the morning at eleven, and the evening at six, the porter, who kept the keys of each *loge*, came to release the prisoners, who assembled to take their meals together; but they were forbidden to go away from the Institute.

All that arrived from without—papers, letters, books, linen—was carefully inspected, in order that the competitors might not obtain advice or aid from any one—which, however, did not prevent their being allowed to receive visits in the court of the Institute every day from six to eight in the evening, or even to invite their friends to merry dinners, where Heaven knows what communications might take place *vivâ voce* or in writing between the Bordeaux and the Champagne. The time allowed for composition was twenty-two days; those composers who had finished before this time were free to go after having given up their manuscript, always *numbered* and *signed.*

All the scores being given in, the lyric areopagus assembled afresh, and added to their number on this occasion two members from other sections of the Institute—a sculptor and a painter, for instance; or an engraver and an architect; or a sculptor and an engraver; or an architect and a painter; or even two engravers, or two painters, or two architects, or two sculptors. The important point

* They are now changed altogether. The Emperor suppressed the rule of the Institute, and it is no longer the Académie des Beaux Arts which gives the prize for musical composition.—1869.

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was that they were not musicians. They had a voice in the deliberations, and were there to judge of an art which was unknown to them.

All the scenas written for the orchestra were heard in succession, as I have said above, and they were heard rendered by a single accompanist *on the piano;* and it is so to this hour.

It is vain to pretend that it is possible to appreciate at its true value an orchestral composition thus mutilated; nothing is further from the truth. The piano can give an idea of the orchestra for a work that one has already heard performed in its completeness; memory then awakes, supplies what is wanting, and we are moved by the recollection; but for a new work in the present state of music it is impossible. A score such as the *Œdipe* of Sacchini, or any other of that school, in which instrumentation does not exist, would lose hardly anything by such an experiment. No modern composition, supposing that the author has profited by the resources that the actual state of art offers him, is in the same case. Play on the piano the *Marche de la Communion* from the Coronation Mass of Cherubini; what becomes of those delicious holding-notes for the wind instruments which plunge you in a mystic ecstacy?—those ravishing interlacings of flutes and clarinets whence nearly all the effect results? They disappear entirely, since the piano can neither sustain nor swell a tone. Accompany on the piano the air of Agamemnon in Gluck's *Iphigénie en Aulide.* We find to these lines,

"J'entends retentir dans mon sein
Le cri plaintif de la nature,"

a solo for the oboe of a poignant and truly admirable effect. On the piano, instead of a touching lament, each of the notes of this solo will give the sound of a little bell, and nothing more! Thus the idea, the thought, the inspiration, are annihilated or deformed. I do not speak of great orchestral effects—of the so piquant contrasts between the strings and the wind—of the decided colours which separate the brass from the wood—of the mysterious or grandiose effects of the instruments of percussion *piano,* of their enormous power in the *forte*—of the striking effects resulting from the separation of harmonic masses placed at a distance from one another, nor of a hundred other details, into which it would be superfluous to enter; I will only say that here the injustice and absurdity of the regulation show themselves in all their ugliness. Is it not evident that the piano, annihilating all the effects of instrumentation, in so doing reduces all the composers to one level? He who is a clever, profound, and ingenious orchestrator, is brought down to the stature of the ignoramus who has not the first notions of this branch of art. The latter may have written trombones instead of clarinets, ophicleides instead of bassoons, have made the most enormous blunders; he may not even know the compass of the different instruments, while the other may have written a magnificent score, without its being possible with such a performance to perceive the difference between them. The piano then for writers for the orchestra is a true guillotine, destined to bring low all the noble heads, and which the plebeian alone has no reason to dread.

Be this as it may, the scenas thus performed, the ballot takes place—I speak in the present tense, since nothing is changed in this respect. The prize is given. You think all is over? Wrong. A week later, all the sections of the Académie des Beaux Arts unite for the final judgment. The painters, sculptors, architects, medallion engravers, and copper-plate engravers form this time an imposing jury of thirty to thirty-five members, from which, however, the six musicians are not excluded. These six members of the musical section can, to a certain extent, assist the incomplete and treacherous performance of the piano by reading the scores; but this resource cannot exist for the other academicians, as they do not understand music.

When the performers, singer and pianist, have given a second hearing, in the same fashion as the first, of each score, the fateful urn goes round, the votes are counted, and the judgment that the musical section had pronounced a week before is found, on this last analysis, to be confirmed, modified, or *reversed* by the majority.

Thus the music prize is given by people who are not musicians, and who have not even had the opportunity of hearing the scores, as they have been conceived, between which an absurd regulation obliges them to make a selection.

We must add, to be just, that if the painters, engravers, &c., judge the musicians, the latter return the compliment at the competitions of painting, engraving, &c., when the prizes are given, also by the majority of votes, by all the combined sections of the Academy. I feel, nevertheless, in my soul and conscience that if I had the honour to belong to this learned body, it would be very difficult for me to justify my vote in giving the prize to an engraver or an architect, and that the only proof I could give of impartiality would be to select the most deserving by means of the shortest straw!

On the solemn day of the distribution of prizes, the cantata preferred by the sculptors, painters, and engravers is executed in a complete form. It is rather late; it would have been better, no doubt, to convoke the orchestra before pronouncing judgment; and the expenses incurred by this tardy performance are somewhat useless, since the decision cannot be revoked; but the Academy feels curiosity; it wishes to *know* the work it has crowned.

It is a very natural desire!

(To be continued.)

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *February*, 1873.

OUR report to-day deserves to be called a very satisfactory one, considering the musical treats which have lately been offered here. We have to acquaint our readers with a considerable number of new compositions, and have the more pleasure in doing so, as most of these novelties are likely to be of more than ordinary interest. There being a great accumulation of material, we intend proceeding in chronological order, and begin with the thirteenth Gewandhaus concert, which took place on the 16th of January. The assistance of Mme. Clara Schumann made this concert a festival for our public. The famous artist played her late husband's concertstück (Op. 92), the impromptu (Op. 90, C minor) by Franz Schubert, the scherzo from the *Midsummer Night's Dream,* transcribed for pianoforte by Mendelssohn himself, and, in compliance with a loudly and generally expressed desire, the gavotte by Gluck arranged by Brahms. To speak now any more about the playing of Mme. Schumann would indeed be "carrying coals to Newcastle." The vocal performances were given by Herr Nachbaur, from Munich. The famed singer has just finished a series of performances at our Opera, which he gave as a visitor during the last fortnight; in that time he has gone through the whole repertoire of famous tenor parts, such as Postillon, Lohengrin, Trovatore, Dame Blanche, &c., almost night after night. No wonder therefore if his rendering of the fine air, "Un aura

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amorosa," from Mozart's *Cosi fan tutte*, and the well-known air of George Brown, "Viens gentille dame," by Boieldieu, seemed to suffer a little through his over-exertions on the preceding opera nights. The concert was opened by the overture to *Euryanthe*, executed in the most brilliant style. The second part of the concert was occupied by a new symphony by Julius Otto Grimm (music director at Münster), which was brought to hearing for the first time under the direction of the composer, and met with well-deserved applause. We must call the symphony a highly respectable work, which at the same time is not of equal worth in its different movements. The first movement (introduction and allegro) is not free from unnecessary extension, and does not offer anything particular as regards invention. Nevertheless it makes a good and satisfactory impression through its uniformity of conception, and the refined, symphonic style in which it is written. The second movement, "Marcia funebre," is neither symphonic in style nor striking in invention in the first part. But to this rather dry principal subject a second subject of great beauty is attached, which bears a brilliant testimony to the talent of its author. The following scherzo is very nice and fresh in invention, but, perhaps, as compared with the two very sombre first movements of the symphony, a little too light in tone. In the finale, "allegro marziale," the Muses seem not to have favoured the composer any longer with their presence. This is the weakest movement of the symphony, and far beneath the level of the three first movements. But also here Herr Grimm proves himself a clever musician, of great learning.

The fourteenth Gewandhaus concert was opened with the two movements of the unfinished symphony by Schubert. The performance was excellent. Then followed a new work by Johannes Brahms, called "Schicksalslied" (The Song of Fate). The composition for chorus and orchestra numbers amongst the purest and noblest of those produced in our times. Unfortunately, the work, whose poem contrasts the "beatified spirits," no longer subject to fate, with "still suffering mortals," is without the reconciling conclusion that for us there is also a heavenly beatification in view. The musical composition "resolves this dissonance" of the concluding text only insufficiently by a repetition of the instrumental introduction, whilst the chorus is silent. Another novelty, "Winter und Lenz" (Winter and Spring), for chorus and orchestra, by Emil Hartmann (of Copenhagen), is fresh and lively, but moves throughout in Gade's style, and is not likely to retain any deeper interest for any length of time. Between these two choral works Herr Richard Sahla, from Gratz, at present still a pupil of our conservatory, played the violin concerto by Bazzini in a thoroughly finished style, and enjoyed the reward for his masterly performance of being called twice. Robert Schumann's first symphony in B flat formed the conclusion of the concert.

The fifteenth Gewandhaus concert was opened with a new orchestral work by August Winding (of Copenhagen). The composition is called "Nordische Ouverture" (Northern Overture). The composer is favourably known to us through other works of a smaller *genre*. This "Northern Overture" has, however, added nothing to the good opinion we had of his capabilities. For an orchestral work of a more serious description, its style is too superficial for us, too little symphonic, and the ideas are too trifling. However, as regards form, construction, and instrumentation, the overture is cleverly made. Herr Stennebruggen, professor at the Strasburg Conservatory, performed the third horn concerto by Mozart, and showed with his masterly performance what can be done by perfect playing on a simple "hand-horn" without valves. Herr Eduard Goldstein, from Odessa, formerly a pupil of our conservatory, played solo pieces for the pianoforte, by Chopin and Schumann very creditably. Further, the Swedish Ladies' Quartett, composed of the ladies Wideberg, Aberg, Peterson, and Söderlund, contributed Swedish songs by Lindblad and Söderman. These ladies gave also a concert of their own in the room of the Gewandhaus. On both occasions have we admired the lovely voices, the excellent ensemble, and their faultless intonation.

"Tonbilder für Orchester zu Schiller's 'Lied von der Glocke'" (Tone-pictures for orchestra to Schiller's "Lay of the Bell"), by Carl Stör (Capellmeister at Weimar), formed the second part of the concert. They consist of eight small character-pieces, illustrations to the situations which Schiller's poem offers. Some of these pieces are very interesting, and corresponding with the ideas of the poem. All are (more or less) tasteful as regards invention, and evidently written with love and devotion. It is remarkable how a talent, of itself not very important, can create an attractive work, if it exerts itself earnestly and offers its best. This impression Herr Stör's pieces have made upon us.

Also the sixteenth Gewandhaus concert brought novelties—namely, a pianoforte concerto by Hans von Bronsart (intendant of the Royal Theatre in Hanover), and variations on a theme by Handel, by Johannes Brahms. Both works were played by the famed pianist, Herr Hans von Bülow, in wonderful perfection. The concerto offers in its first part nothing very fresh, but the two last movements form very brisk pieces, full of life. The variations by Brahms are, like almost all the compositions of this highly-gifted author, serious and important, and develop in their progressions a great number of highly interesting pieces, which form a uniform whole. Two character-pieces for orchestra, "Notturno and Funerale," by Hans von Bülow passed without leaving any impression on the public and us. These two pieces, like the former compositions by Bülow, offer no favourable testimonial of the talent for composition of the excellent pianist and conductor. Of an inner necessity for their having been created we cannot perceive anything. Of no importance, and dry as regards invention as they are, they also want organic formation. All seems to be connected externally, so to speak, "by the last word," and notwithstanding the sumptuousness of all the dazzling, cleverly employed means of instrumentation, the miserable poverty of the real musical contents cannot be hidden.

The first evening of the chamber-music soirées at the Gewandhaus (on the 18th of January) was distinguished by the assistance of Mme. Clara Schumann, who performed her husband's F major trio (Op. 80), and ten pieces from the Davidsbündler (Op. 6) in the most perfect manner. In the trio Messrs. David and Hegar took part; the work itself, although not of equal standing with the two other trios by Schumann, is nevertheless highly interesting, and at present, even in Germany, not nearly sufficiently known and acknowledged. "Die Davidsbündlertänze" are, as already indicated by the opera number, some of the earliest pianoforte compositions of Robert Schumann's, but belong, as far as we can judge, to the most charming of the smaller compositions of this master, unfortunately too early departed.

The second chamber-music soirée, assisted by the famous violoncello player, Grützmacher, from Dresden, brought only compositions by Beethoven, amongst others the little-known variations for piano, violin, and violoncello on "Schneider Kakadu" (Op. 121*a*), and the variations for piano and violoncello on "Ein Mädchen oder Weibchen" (Op. 66). Also the trio in B flat major (Op. 97), and the

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quartett in C sharp minor (Op. 131). The piano part of the first-named three works was in the hands of Herr Carl Reinecke. The execution of all the compositions was very excellent.

To the exertions of our opera we have already pointed, when speaking of the performance of our visitor, Herr Nachbaur. About a great number of smaller concerts which took place lately we are not able to speak at length, as they have offered nothing particularly striking.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *February 12th*, 1873.

As we live in carnival, there is a great pause in concerts, and—that's the best of it. With the beginning of March the concert-flood will certainly be the more fearful and cruel. It is astonishing how carelessly so many artists undertake the risk of an evening, which in the best case makes their names printed a few times, half fills the room, and finishes with an unpleasant printer's bill, and other expenses. That was the lot also in the present season, not only of beginners but of artists of reputation, coming from one great capital and passing to another, wondering how time had changed. It is another thing with a few favourites who live in town, have their family-houses, friends and mentors, who are proud to show their intimacy with the artists, and never fail to take the best places for seeing and being seen. I begin with the concert which caused the greatest bustle, noise or (still better) alarm. It was a concert of original compositions, given by Herr Jos. Sucher, solo gesangcorrepetitor in the opera and chormeister of the Akademische Gesangverein. He came not alone; there were the whole orchestra and the whole chorus of the opera; the solo-singers of the same institute, Frau Witt, Herren Müller and Krauss, and the whole Akademische Gesangverein. There was performed a small poem by Heine, "Aus alten Märchen," swelled to a large chorus for three female voices and great orchestra; "Waldfräulein," poem by Jedlitz, and arranged for the occasion, as scena for two soli, chorus, and orchestra; some songs, and the "Battle of Lepanto," poem by Hermann Lingg for male voices and full orchestra. The composer himself conducted, and the numbers of the programme were announced to be had printed in score, vocal score and parts; and yet the composer was new to the public, and nobody could know if it would appreciate the new food. What enviable self-confidence! And now the applause! which was indeed enormous, monstrous—"ungeheuer"—as the publisher announced the works. And now the critic! which showed the reverse of the tableau: a composer full of talent, but being on a false path, and profiting by the new school, but only by its externalities, painting and imitating single words with great effect, but tearing at the same time the poem as a whole; surpassing ("überwagnernd"* as it was well said) all the noise of instruments we ever heard. And yet, it must be confessed, the composer has talent, much talent, but which, by the way, used as now, will be ruined by false friendship. The "Seeschlacht" is a monster; the "Waldfräulein" is a veritable extract from Wagner himself. That the composer knows how to write also in a simple manner and with true expression, he showed in the single songs, the best of the whole concert. It is to be hoped that the composer is reasonable enough to accept good advice, then we shall have at once another prominent dramatic writer, particularly for the stage. The fifth and sixth Philharmonic concerts brought forward the overtures *Coriolan*, *Egmont*, *Athalia*, and *Sakuntala*; the last named, by Goldmark, a splendid, ingenious work, full of romantic feeling, was again received with much applause. Herr Jos. Walter, concertmeister from Munich, performed the violin-concerto in A minor by Viotti. Walter is an artist of respectable value; he was well received. "Melusine," by Jul. Zellner, a composition in the form of five symphonic movements, is a fine painting in the style of Hiller, Reinecke, or Bennett; the work is published by Gotthard, and is worth a hearing. Both concerts finished with symphonies by Schumann and Volkmann. The second concert of the Singacademie had the following programme: Magnificat, by Durante; madrigals by Benet, Dowland, Morley, all of which were much applauded. Schumann's "Spanische Liebeslieder," Op. 138, was performed for the first time in its complete form. Not being of so decided value as the "Spanisches Liederspiel," Op. 74, it is yet interesting enough; the romance, "Fluthenreicher Ebro," the best number, was long ago a favourite of every baritone-singer. "An die Sonne," a new chorus by Schubert, composed in 1816, an effective, fresh composition, can be recommended in every respect. Anton Door, piano-professor of the Conservatoire, assisted by the above Herr Walter, and the famous cello-player, D. Popper, was very fortunate with three trio-soirées; the programmes were attractive, and as every player was a first-rate artist, the best result could not fail. Fräulein Helene Magnus, the well-known Lieder-singer, and Jul. Epstein, both in great favour with the Viennese, gave together a concert, filled by the best society. The programme showed the finest taste: Mozart's piano-quartett G minor, now so seldom heard; fantasie-sonata, by Schubert; sonata with horn, by Beethoven; songs by Mendelssohn, Schumann, Weber (an excellent Volkslied, "Mein Schatz"); Bach's "Willst du dein Herz mir schenken," were interpersed with the songs of living composers, as Robert Franz, Brahms, Goldmark, and Grammann. The pianist Alfred Jaell and his consort Marie (Trautmann), gave two piano-concerts. The programme was very varied; Brahms' fine A major quatuor (piano, Herr Jaell), and his variations on a theme of Paganini; Schumann's "Davidsbündler;" Mozart's sonata for two pianos as also Liszt's concerto pathétique, and "La Belle Griséldis" by Reinecke, and a list of solos by Bach, Chopin, Jaell, and Liszt, showed Jaell again as a valuable artist; Frau Marie Jaell, heard for the first time in Vienna, astonished by her great mechanical power which found in Liszt a grateful element; the soft and emotional is not her forte. The ordinary concert-visitors seemed for the moment a little tired of piano-performances, but those who were present failed not to give at least the ordinary applause.

The opera is going its regular way, and, if I add "no new production," it belongs also to that regular way. What a whirlwind is raised by the question of the next new opera, to be produced during the Exhibition. *Aida*—*Hamlet*; *Hamlet*—*Aida*, those two are still in the balance. It is true there is much variety in the programmes, but they are often depending on passing circumstances. At present, for instance, we avoid every opera with a fiorituria-singer, as we have none; therefore no *Robert*, no *Hugenotten*, no *Barbiere*, and *Dinorah* (the latter certainly easily to be spared). On the other hand, we pride ourselves on a row of first tenors and basses such as no other stage possesses. The list of the latter has just been augmented by the engagement of Herr Scaria from Dresden, though he is still named as guest. This is an acquisition of the best sort, as Scaria has many good qualities, and shows zeal to advance in his art. I wonder whether he will not sing sooner or later in your Covent

* "Out-Wagnering."

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Garden. The engagement of Fräulein v. Dillner is likewise a "treffer,"* as the German would say. The basso, Dr. Schmid (you know him well from the Italian opera), having been very ill for many weeks, has recovered and alternates now with Scaria, Rokitansky, and the others. *Don Sebastian* with its splendid funeral has quite changed all the performers; the title-rôle was sung alternately by Walter, Adams, Müller; Camöens by Beck and Bignio; Don Juan de Sylva by Rokitansky and Schmid. The representations otherwise so frequent have been very meagre—two evenings (*Tannhäuser* and *Meistersinger*)—that's all. The little operas *Häusliche Krieg* (the Conspirators), by Schubert, and *Abu Hassan*, by Weber, have been repeated, and will find a still better home in the comic opera at no distant time. Concerning *Abu Hassan*—the operetta was first produced in Vienna in the year 1813, 28th May, and was repeated several times that year and the following with Mdlle. Buchwieser, Hrn. Ehlers and Meier (Fatime, Abu Hassan, Omar). A month before (25th April) Weber gave a concert in the smaller Redouten-Saal; he performed his concerto in E flat major; likewise the overture, *Beherrscher der Geister*, and the Polonaise for clarinet (Mr. Bärmann) were on the programme. I finish with the opera-programme from the 12th of January till to-day, the 12th of February: *Hans Heiling*, *Norma* (twice), *Faust* (twice), *Lucrezia Borgia*, *Maskenball*, *Freischütz*, *Don Sebastian* (three times), *Lustiger Weiber* (twice), *Abu Hassan* and *Häusliche Krieg*, *Tannhäuser*, *Afrikanerin* (twice), *Entführung aus dem Serail*, *Profet*, *Don Juan*, *Troubadour*, *Meistersinger*, *Schwarze Domino*, *Mignon*, *Hochzeit des Figaro*.

TONIC SOL-FA STATISTICS.

THE paper of statistics by Mr. J. S. Curwen, read at the recent meetings of the Tonic Sol-fa College, has been published. After noticing that five years ago, when a census was taken, the number of pupils annually passing through the tonic sol-fa classes was found to be 200,000, the writer, in the absence of a second census, proceeds to calculate the present number of pupils by reference to the sales of instruction books and apparatus. The result is that 315,000 pupils are believed to be studying the method at the present time. The certificates issued by the Tonic Sol-fa College are sixteen in number, five in vocal practice, three in Musical Theory, one for the teacher, four for various classes of instruments, the others in Harmony Analysis, Composition, and the ordinary notation. In thirteen years 86,000 Elementary certificates have been taken, and 17,000 Intermediate. There have also been issued 508 Members' and 173 Advanced certificates. The correspondence classes conducted by the College have been joined by 800 students in Harmony Analysis, and by 400 in Elementary Composition. The unfounded character of the statement that the common notation is a strange language to the Tonic Sol-fa pupils is shown by the large proportion of those who choose to pass the optional examination in the common notation. This examination, commencing with singing a hymn-tune at sight, increases in difficulty with each certificate. For the Member's the candidate has to write from memory the air of a tune containing transition, to sing at sight a passage containing change of key and the minor mode, and to analyse the chords of a hymn-tune; for the Advanced he has to sing at sight a passage containing transition of several remotes, and to translate a passage in the keys of ♯, ♮, ♭♭, or ♮♭, containing a distant modulation, from the new notation into the old. It will thus be seen that this examination is a thorough one, yet two-thirds of those who take the Intermediate, four to one of those who take the Member's, and eight to one of those who take the Advanced, choose to pass it. The literature which now supplies the movement is referred to as an index of its vitality. At least twenty other publishers besides Mr. Curwen have issued works in the new notation; Mr. Curwen himself having over 12,000 pages of music en sale. Among recent proofs of the extent of the movement, the fact that 9,000 of the 11,000 singers under the Band of Hope Union at the Crystal Palace preferred to use the sol-fa notation; and that all of the one hundred teachers of schools under the London School Board did the same. Two of the four choirs which competed at the National Music Meetings last yea were sol-fa choirs; one of the others was half made up of sol-faists' while the number of sol-faists in the Welsh chorus was considerable. Moreover a sol-fa choir won the only contested choral prize. In the colonies and foreign parts, the method had widely spread; indeed, considering that thirty years ago it was hardly known beyond a Norwich day-school, its progress could only be described as marvellous—(COMMUNICATED).

* "A hi."

Reviews.

Vocal Compositions. By JOHANN SEBASTIAN BACH. Edited by ROBERT FRANZ. Leipzig: F. E. C. Leuckart.

THE revival of Bach's *Matthäus-Passions-musik* three or four years since at the Oratorio Concerts, given under the direction of Mr. J. Barnby, and its subsequent performance at Westminster Abbey, and at the "Three Choir" festivals of Gloucester and Worcester, has excited a greater amount of interest with regard to this master's works than could ever have been anticipated. Till within the last few years Bach was only known to the majority of amateurs, and, it is to be feared, of musicians also, as the composer of a vast number of erudite but somewhat dry preludes and fugues, both for the pianoforte and organ. The performances of his *Matthäus-Passion* led to the *Johannes-Passion* being heard; several of his violin pieces, and a portion of his concerted chamber music, together with a detached work or two, have from time to time been brought forward; but beyond this we have not gone; not one of his church cantatas has yet been attacked by any one of our great vocal societies. Bach is known to have left five sets of church cantatas for every holy day in the year. Of these 300 cantatas the greater proportion have been published. Many of them are of extreme beauty and quite as well worth knowing as his *Passions-musik*, and certainly far better adapted than this for concert and festival performances. Three of them have lately been made available for English use, having been edited by R. Franz, with the necessary additional accompaniment, and with English words. They are (1) Aetus tragicus, "Gottes Zeit ist die allerbeste Zeit" (God's own time); (2) Festo Ascensionis Christi, "Wer da glaubet und getauft wird" (Who believeth and obeyeth); and (3) per ogni tempo, "Ich hatte viel Bekümmernisse" (Deep within my heart was sorrowing). They are to be strongly recommended to choral societies of high attainments, not only on account of their musical interest and beauty, but also for the admirable manner in which the English text has been supplied.

The Patriarchs. A Pastoral Oratorio. The words selected chiefly from the Old Testament, and the music composed by HENRY HILES. Second Edition. Novello, Ewer, & Co.

THERE is probably no species of composition the successful accomplishment of which is so beset with difficulties as the oratorio. The musician who would achieve eminence in this department must possess nearly every requisite of a great composer. The best proof of this is to be found in the very small number of works of this class which still keep the public ear. The thoroughly successful oratorios which have been produced since the days of Handel might almost be counted upon the fingers of one hand. Even Beethoven, the greatest musical genius that the world has ever seen, failed, and subsequently confessed his failure, in attempting an oratorio; for the *Mount of Olives*, though full of isolated beauties, is undoubtedly one of his weaker productions. Among modern composers, Mendelssohn stands forth pre-eminent in this direction. He had drunk deep into the spirit of Bach; and his *St. Paul* and *Elijah* are the only works of modern times worthy to be placed at the side of the *Messiah* and *Samson*. Spohr's oratorios, beautiful as they are in separate movements, are, so to speak, too luscious, too deficient in *muscle*, to occupy the highest place in art.

Of late years numerous essays in oratorio composition have been made in this country; many of these have been very meritorious, some of them excellent works; but we cannot name one which is likely to become immortal. Where success is so difficult, it is no discredit to a composer if he fail to reach the highest point of excellence; he has at least the satisfaction of knowing that he is in very good company.

Perhaps the next most difficult thing to writing an oratorio is the reviewing one from a simple inspection of the score. We are not alluding, of course, to any difficulty in the mere reading; because every musician reads music just as one reads a book; and we have had many much more difficult scores to read than that of the

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Patriarchs. But the perusal of a work like the present, containing thirty-six numbers, occupies a considerable time, it being impossible to read it, as we should hear it, at a sitting. We thus fail to obtain the unity of impression which a performance would produce; and it is more than possible that points may have altogether escaped our notice which deserved recognition. We have, however, been through the work as carefully as the time at our disposal would allow, and will now give our readers some account of the results of our examination.

Dr. Hiles brings to his task great fluency in part-writing, considerable contrapuntal skill, and a very fair modicum of originality. If he has not succeeded in producing a really great work, he has at least, as would be expected by those who were acquainted with his previous essays at composition, written an oratorio which is by no means discreditable to his skill as a musician. We find that in general the didactic part of his work is superior in effect to the dramatic; and also, somewhat to our surprise, that the solo pieces are as a whole more effective (judging merely from reading them) than the choral movements.

The oratorio is divided into three parts, the first of which is by far the longest, embracing about half of the entire work. This part deals with the return of Jacob to Canaan, and his meeting and reconciliation with Esau. The second part is occupied with the sale of Joseph into Egypt by his brethren; and the third with the scenes in Egypt between Joseph and his brethren.

The work commences with a long and elaborate instrumental introduction in E minor, full of counterpoint and imitative passages, which require the orchestra to render them justice. Without a full close, this prelude leads into the opening chorus in F, "God hath been mindful of us," which is in eight parts, and is very pleasing and melodious. In the following song, "O thou afflicted," the influence of Mendelssohn is clearly to be traced in the first movement; the succeeding allegro is bold and effective. Space would fail us to notice in detail the thirty-six numbers of which the oratorio consists; we must confine ourselves to naming some of the more striking pieces. Among the best of the songs are the contralto air, No. 6, "Truly God is loving unto Israel;" the air, No. 15 "For the Lord hath chosen Jacob;" and (our own special favourite) the baritone song in the second part, "O God, thou art my God." In all these, as well as in others that might be named, we find a good and continuous flow of melody, harmony which is always tasteful and sometimes very ingenious, and invariable appropriateness of the music to the sentiment. When we add that Dr. Hiles writes under the influence of Mendelssohn, we by no means intend any charge of plagiarism. Indeed, through the whole of the work we have not met with what may be called a reminiscence. We simply mean that the composer belongs to the Mendelssohn school in the same way as this may be affirmed of many other modern composers. Before leaving the solo music, we must give special praise to the octett, "How goodly thy tents, O Jacob!" which is not only most skilfully constructed, being written in eight real parts, but full of melody, and in performance, we should imagine, most effective.

We have already expressed our opinion that, on the whole, the choral portions of the work are not equal to the solos. The oratorio, nevertheless, contains some very good specimens of this class of composition. We may signal out as among the best numbers the opening chorus (already referred to); the very excellent piece, No. 13, "O God, how wonderful art thou in thy judgments;" the fugue of which, "O Israel, trust thou in the Lord," is especially good; the opening chorus of the second part, "Early in the morning" (the final movement of which, however, has a peculiarly secular character, which is perhaps to be accounted for from the work being entitled a "Pastoral" Oratorio); and the bold and vigorous hymn to the Nile in the third part, "Arise, O Nile." There is abundance of imitative writing to be met with in the choruses, though there are comparatively few strictly developed fugues. Dr. Hiles' part-writing is always clear and musicianly, and if some of the choruses fail to impress us as particularly interesting, it is not for lack of skill in their treatment, but rather because the subjects on which they are cast occasionally somewhat dry.

In taking leave of the *Patriarchs*, we can honestly congratulate the composer on having produced a most creditable and musicianly work, and express our hope that he may some day be rewarded by the opportunity, which so rarely falls to the lot of English musicians, of hearing his oratorio well performed.

Mirjam's Siegesgesang, von FRANZ SCHUBERT, *mit Begleitung des Orchesters von* FRANZ LACHNER. *Partitur.* (Miriam's Song, by FRANZ SCHUBERT, with Orchestral Accompaniment by FRANZ LACHNER. Full Score.) Leipzig: Bartholf Senff.

SOME of our readers may remember the performance a few years since, at one of the Crystal Palace Saturday Concerts, of this most characteristic example of Schubert's style. The work, like many other of his cantatas, was originally written with merely a pianoforte accompaniment; but it appears in its form so like a sketch for the orchestra, that it is the most natural thing possible that it should have been so arranged. Fortunately, the task of adaptation could not have fallen into more competent hands. Franz Lachner is well known on the Continent as one of the most skilful living musicians. His orchestration of this work, though not showing the mastertouches of tone-colour so peculiar to Schubert's scores, is always well balanced, sonorous, and brilliant, as well as very commendable for its moderation. Up to a very recent date, the score existed only in manuscript, and Herr Senff has doubtless been well advised in publishing it.

Hagar in der Wüste. (Hagar in the Wilderness.) A Dramatic Scena. By ANTON RUBINSTEIN. Op. 92, No. 2. Full Score. Leipzig: Bartholf Senff.

IT is our painful duty to confess that the more we know of Herr Rubinstein's writings—at least, of his later ones—the less we like them, or, to speak more plainly still, the more thoroughly we dislike them. And we are the more sorry to have to make this avowal, as the composer is evidently so dreadfully in earnest. He always writes with a definite purpose; he has great dramatic feeling; and yet anything more repulsive than such music as the work now lying before us has rarely, if ever, come under our notice. The subject of Hagar in the wilderness, with her child dying of thirst before her eyes, is not a pleasant one for musical illustration; and Herr Rubinstein has done his utmost to depict the wretchedness of the mother in the most vivid colours. The most striking feature of the music is intense and unredeemed ugliness. We are inclined to think that it is ugly "of malice aforethought," the composer conceiving that the desert should be thus musically represented. But dramatic truth is thus obtained at the expense of beauty, and realism at such a price is certainly not desirable. Mendelssohn, in the somewhat analogous scena in *Elijah*, has shown how it is possible to combine truth of expression with the most perfect beauty both of form and idea. What Herr Rubinstein would have made of such an air as "It is enough," is something terrible to think of. We should no doubt have agreed with the prophet that it was quite enough long before the end of the movement was reached.

The present piece commences with a long and dreary series of sequences for the orchestra alone. To this succeeds an incoherent recitative for Hagar, interrupted only by an occasional cry for "Water, water" from Ishmael. After nearly 170 bars (!) of this dismal monologue, we reach an *andante con moto* (6-8), and flatter ourselves that we shall at last come to some appreciable melody. Vain hope! The words of Hagar's prayer would have offered to nine composers out of ten a fine opportunity for a good cantabile; but the poor woman is apparently in no singing humour; she only groaned in spirit, and seems more troubled than before. Her efforts to avoid anything which can by the utmost stretch of courtesy be called beautiful are ably seconded by the orchestra, and the whole movement is as unpleasing as can well be imagined. The voice of the angel is then heard in a recitative, with a somewhat conventional accompaniment for the brass, after which we are treated to ninety bars more of recitative, with interludes for the orchestra. The work concludes with a second air (in D major), in which Hagar expresses her gratitude for the safety of her son. To this air we can award the praise, in comparison with the rest of the piece, of being only moderately ugly. Seriously speaking, we look upon the whole work as a great mistake—the mistake, no doubt, of a clever man, with ideas of his own, and with abundance of dramatic insight, but with little or no feeling for the beautiful.

Sixteen Two-Part Songs. By FELIX MENDELSSOHN-BARTHOLDY. Edited by E. PAUER. Augener & Co.

FEW of Mendelssohn's compositions have enjoyed a more extended popularity than his Two-Part Songs. Nor is this at all to be wondered at, seeing that they possess every requisite for gaining the public ear. They are, one and all, overflowing with melody—that particular kind of melody, too, in the invention of which Mendelssohn was so happy—and make, moreover, no very great demands on either singers or player. The present beautifully engraved edition will undoubtedly be welcome to those who have not already a copy of the duets. It includes, not merely the well-known pieces to be found in every collection—such as "I would that my love," "Greeting," "O wert thou in the cauld blast," and "The Maybells and the Flowers"—but, in order to make the series as complete as possible, several duets taken from the larger choral works are included, which, so far as we are aware, are not given in any other edition. Thus we find the two duets from the *Hymn of Praise*,

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the lovely duet from the 95th Psalm, "For in his own hand;" two from *St. Paul* ("Now are we ambassadors," and "For so hath the Lord commanded"), and one from the little-known "Convent Music," Op. 39. Those who are curious in such matters may be interested to know that the duet, "On the brook's green bank" (No. 10 of the present collection), though always published under Mendelssohn's name, was written, not by him, but by his sister, Fanny Hensel, and (like some of her songs) included by him in the collection published under his own name.

Franz Schubert's Songs. Edited by E. PAUER. Four Books. Edition for a deep voice. Augener & Co.

THESE four books, containing in all eighty-two songs by Schubert, with an English version in addition to the German words, have all received due notice in these columns at the time of their publication in the original keys. Most of the pieces are, moreover, so well known that it would be altogether superfluous to speak of them here. But the present edition, besides meeting the wants of a large class of vocalists, who would gladly sing these lovely melodies but that in many instances they lie too high for the compass of their voices, has another special claim to notice. We remember some time since to have met with a collection of Schubert's songs, "for a deep voice," in which every number was transposed a third lower than its original key. The result of this Procrustean process was that many of the songs were so inconveniently low as to be almost out of the reach of any but what we may call "contra-bass" voices. In the present edition, on the contrary, the work of transposition has been performed with great tact. Some of the higher songs have been lowered a third—a few even as much as a fourth; but many have only been transposed one note, and a considerable number, which already existed as mezzo-soprano or baritone songs, have not been touched at all. The result of this judicious process is that we believe there is hardly one number in the four books which is not within the compass of an average singer. The excellent English version of the words—we believe by Mr. Henry Stevens, though his name does not appear on the title-page—is the same as that published in the previous edition.

La Ballerina, Sicilienne pour Piano; Angelus Bells, Musical Sketch for the Piano; *Fall of Eve*, Idyl for the Piano; *Dora*, Valse Brillante; *L'Elisire d'Amore, Ernani, Il Flauto Magico, Euryanthe, Oberon, Tannhäuser, Lohengrin, La Gazza Ladra, Preciosa, Robert Le Diable,* Fantasias for Piano. By EDOUARD DORN. Augener & Co.

WE have so often expressed our opinion about Herr Dorn's music as to render it by no means easy to say anything new on the subject. We are inclined to consider him, from a musical point of view, a real benefactor of his species; for he always writes what is not only worth playing, but improving to the mechanism of the pupil. A good teacher will always be careful to give nothing to young players which would have a tendency to vitiate their taste, and with Herr Dorn's pieces he may always consider himself safe. Of course, when any one publishes so much in one particular style it is almost impossible that he should not sometimes repeat himself; and it would not be difficult to find certain passages and figures of accompaniment which recur several times in these pieces. This, however, is under the circumstances no disparagement to their merit, especially as the passages are (as already mentioned) excellent for practice. The four original pieces which stand first on our list are all very pleasing; the "Fall of Eve" (which we at first imagined to have some relation to *Paradise Lost?*) is a companion piece to the same composer's "Break of Morn," which it is likely to rival in popularity. The operatic fantasias are, without exception, excellent teaching-pieces, while none of them are beyond the reach of average pupils.

Annie (Annchen). Rondo on an Air from *Der Freischütz*, for the Piano. *Divertissement* for the Piano, on two Valses by FRANZ SCHUBERT. Composed by E. PAUER. Augener & Co.

HERR PAUER edits and arranges so much music that we should imagine it can leave him but little time for original composition. This is certainly to be regretted, if we may judge of the quality of his workmanship from the two excellent specimens now before us. We intentionally speak of them as "original" compositions, though the one is founded on subjects by Weber, and the other by Schubert. The term can be applied to them in the same way in which we should call Heller's "La Truite" an original work. They are both constructed after somewhat classical models, and are pieces which good players, whether professional or amateur, will be likely thoroughly to appreciate. In a word, they are very far superior to the average of their class. We should add that, though not of extreme difficulty, they require careful and finished playing to do justice to them.

Overture to "The Flying Dutchman," by RICHARD WAGNER, transcribed for the Piano by E. PAUER (Augener & Co.), is a very effective arrangement of a work which, though not so well known as the overture to *Tannhäuser*, is, from a merely musical point of view, perhaps superior to it. Those who are familiar with the richness and fulness of Wagner's orchestration, will be aware of the impossibility of fully realising its effect with two hands; but Herr Pauer has done all that could be done with it, and the present piece forms an interesting and valuable addition to his series of overtures for the piano.

Spinning Song from "Der Fliegende Holländer," transcribed for the Piano by F. LISZT (Augener & Co.), is a most brilliant and admirable arrangement of one of the most popular numbers of Wagner's opera. Like most of Liszt's writings, it is beyond the reach of any but first-class players; but when adequately rendered it cannot fail to produce a great effect.

Duo Concertante, for Piano and Violoncello, by FREDERICK WESTLAKE (Offenbach: J. André), contains less than one would have been inclined to expect from the title. We opened it expecting to find a long piece—probably a sonata under another name. The duo is in fact only a single movement—an *allegro grazioso* in classical form, which, if not particularly striking in its themes, has the merit of being clearly and effectively written for both instruments.

Suite de Pièces, Four Pianoforte Duets, by BERTHOLD TOURS (Chappell & Co.), are also misleading in their title. A "Suite de Pièces" generally is understood to mean, not merely a "set of pieces," but a set written in the antique form adopted by Bach and Handel. We were, therefore, somewhat surprised to find, instead of a gavotte, bourrée, gigue, &c., four modern drawing-room pieces. We have no fault to find with these pieces, except that we think them misnomered. On the contrary, we consider them among the best and most successful teaching-pieces that Mr. Tours has written. No. 2, "Le Cortége," and No. 3, "La Fête Champêtre," are particularly good; the latter is especially elegant. Teachers will find the whole series useful. They are by no means difficult.

Scherzo from Beethoven's String Quartett in G, and *Minuetto from Beethoven's String Quartett in A major,* transcribed for the Pianoforte by BERTHOLD TOURS (Chappell & Co.), are two movements which in their present form go well on the piano. The arrangements are both effective and by no means difficult, and we can recommend them as well done and faithful to the original.

I May should I weep? Duet, by FRANK D'ALQUEN (Cramer & Co.), is a well-written and somewhat melancholy duet. We think we have seen pieces by the same composer that we prefer to this one, but we have nothing to say against it.

So the children say, Song, by BERTHOLD TOURS (Chappell & Co.), is a very pleasing little ballad. We have a suspicion that the words and title were suggested by another song, called "So the story goes." We are bound, however, to add that there is no resemblance in the music. Both melody and accompaniment of Mr. Tours's song are excellent, and if well sung it cannot fail to please.

You love, but, oh! leave me, Song, by GEORGE CARTER (Novello, Ewer, & Co.), is rather a pleasing melody, set to exceedingly sentimental words.

The Sailor's Home, Song, by HENRY WATSON (Manchester: H. Watson & Co.), is not by any means a first-rate song. The harmony would be occasionally susceptible of improvement, and there is a singular uncertainty about the rhythm in the symphonies, which produces a most unsatisfactory effect.

Mourrise, Sacred Song, by B. LUTGEN (Augener & Co.), is a very pleasing little song for a mezzo-soprano voice, distinguished by its avoidance of what is commonplace.

Elementary and Progressive Scales, and Daily Exercises for the Violin, by HILAIRE LÜTGEN (Augener & Co.), is a concise collection of studies for the violin on the passages in most common use. Being provided with marks of bowing and fingering, and well arranged, they will be useful to pupils.

Chorus of Angels, for the Organ, by SLOTSON CLARK (Augener & Co.), is a pleasing little piece in the light style of the late Lefébure-Wély.

MUSIC RECEIVED FOR REVIEW.

Alderson. "Willow Song." (Ashdown.)—*Franz.* Op. 19. (Berlin: Fürstner.)—Op. 11, 12, 13, 14, 17, 18, 20; Nachtgesang;

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Concert Aria; 3 Songs for Four Voices. (Offenbach: André.)—*Davis.* Communion Service. (Novello.)—Offertory Anthem. (Murray and Gibb.)—*Gladstone.* Benedicite; Theme with Variations. (Novello.)—*Laing.* Gazelle Galop. (Selby, Wood, & Co.)—*Miller.* The Violet, Berceuse. (Weekes & Co.)—*Orosz.* Mélodie. (Cramer & Co.)—*Steinforth.* "Thou'rt all the world." (Dreaper & Sons.)—*Stiehl.* Capricious Moment, Festive Seasons. Follette, Liebestauber, Chansonette. (Cranz.)—*R. Wagner.* Die Meistersinger von Nürnberg, Das Rheingold, Die Walküre, Siegfried. (Schott & Co.)

Concerts, &c.

CRYSTAL PALACE.

THE fourteenth concert of the winter series falling on the day succeeding the anniversary of Schubert's birth—Jan. 31, 1797—the programme was chiefly made up of works by Schubert, several of which had not been heard before in England. The most important of them was a symphony in B flat—the fifth of Schubert's nine symphonies—composed in 1816. In the interesting account of his visit to Vienna, in 1867, appended to Mr. A. D. Coleridge's translation of Kreisle von Hellborn's "Life of Schubert," Mr. George Grove of the Crystal Palace speaks of having seen a copy of the parts of this symphony, made by Schubert's brother Ferdinand, in the possession of Herr Herbeck, but adds that he could hear nothing of the original manuscript. It is written for a small orchestra, without either clarinets, trumpets, trombones, or drums. In common with but one other (the eighth) of Schubert's nine symphonies, it has no introduction, but starts at once with an allegro (B flat), followed by an andante con moto (E flat), a minuetto and trio (G minor and major), and an allegro vivace finale (B flat). It is clear and concise in design, and extremely pleasing in effect. Though the influence of Haydn and Mozart is often apparent in its general style, there is much about it, especially in its instrumental treatment, which at once stamps it as genuine Schubert. Charming though it be, it is, however, certainly the least striking of the four symphonies by Schubert (Nos. 4, 6, 8, and 9) which had already been heard here. The other works by Schubert heard here for the first time were part songs for male voices—viz., "Night in the Forest," with chorus and accompaniment of four horns; "The Gondolier," with pianoforte accompaniment (Mr. Parker); and a hymn, "O Lord our God!" with chorus and accompaniment for full wind band; in each the soli parts were undertaken by Messrs. H. Grey, Howell, Wadmore, and Pope. Each was charming in its effect, but of a sombre hue, due perhaps to the absence of the female element. The remaining works by Schubert were the more familiar, but no less welcome, overture to *Rosamunde*, and the romance, "Der Vollmond strahlt" (Mme. Lemmens-Sherrington), from the same drama. No less interesting than this Schubert selection was Henselt's pianoforte concerto, which had only been heard in England on one previous occasion, when it was played by Herr Klindworth, at a concert of the New Philharmonic Society, given in Exeter Hall, July 4th, 1855, at which date it had not been previously attempted in public except by Liszt and Mme. Pleyel. Liszt has stated it to be the most difficult concerto in existence, and it is probably owing to its extreme difficulty alone that it has so seldom been brought to a hearing. As a composition it is as interesting on account of its ingenious construction as it is pleasingly effective. Its performance in the present instance by Mr. Oscar Berringer was masterly and effective in the extreme.

The fifteenth concert was devoted to a performance of Schumann's *Paradise and the Peri*. This remarkable and interesting work, composed about 1841, owes its existence to Schumann's desire to produce a choral work of a serious and earnest character on an extended scale, and to his conviction that all the Biblical materials for an oratorio had already been exhausted, as well perhaps to the feeling that a text of a romantic nature would admit of a wider scope for musical display than one strictly sacred. It was heard for the first time in England at a concert of the Philharmonic Society, on June 23rd, 1856, when, like *Les Huguenots*, it owed its first hearing here to a royal command, as well as to the fact, which was perhaps more to the purpose, that Mme. Goldschmidt-Lind made its production a condition of her appearance at the Philharmonic Society's concerts during that season. It has since been once repeated by that society, and was performed at a concert at the Crystal Palace in March, 1869. Those who are familiar with the work from having heard it well done in Germany, have doubtless formed a far higher opinion of its worth than could be gained from the impression made by either of the performances which as yet have been given in England. These have taken place at rare intervals, and at not one of them can it be said that full justice was done to the work. Owing to Schumann's free method of vocal part writing, which is as strange to our choralists—wedded to Handel and Mendelssohn—as is that of Bach, a due presentation of the work is beset with difficulties. Mr. Manns has done well to bring it forward again, and we trust it will not be long before he repeats it, for it is only after an adequate performance—which can only take place when, by increased familiarity, the act of performance has become a work of love with the choir—that its manifold beauties can be fully revealed. A host of principal vocalists took part in it—viz., Miss Blanche Cole, Miss Katharine Poyntz, Miss Annie Butterworth, Miss Lewis, Mrs. Jacobs, Miss Julia Elton, Mr. W. H. Cummings, Mr. Dudley Thomas, and Signor Foli. Especial credit is due to Miss Cole and Miss Elton for the ready manner in which, at very short notice, they came forward to replace Mme. Lemmens-Sherrington and Mme. Patey, whom sudden illness prevented from appearing. Mr. Cummings strove most artistically and conscientiously with a part which exceeds the compass of any but a very exceptional voice. A more grateful part fell to Signor Foli, and was sustained by him with effect.

The chief items of interest at the sixteenth concert were Herr Joachim's wondrous performance of Mendelssohn's violin concerto, and the production of Brahms's "Serenade" in D (Op. 11) for full orchestra. In both works the band played its very best, inspired, in the one case, it seemed, by admiration for the solo executant, and in the other by sympathy for the composition, and a desire to do the fullest justice to its author, who, though for the last few years he seems to have been slowly but surely making his way in England, may still be said to be upon his trial. This serenade—which Brahms has followed up by a second, written, strangely enough, for an orchestra without violins—was composed in 1858, and is his first published orchestral work. Its form is that of a symphony, but with the addition of two scherzos and two minuets. For its extent, for the richness and ingenious treatment of the ideas it contains, for its matured style of instrumentation, and the abundant promise of still better things to come, it may fairly be said to hold its own by the side of the first published orchestral work of any composer that could be named. In spite of its great length—requiring fifty minutes for performance—it was listened to to the end with the greatest attention, and, notwithstanding sundry reminiscences and too frequent repetition of the same sentiment, seemed to meet the approval, not only of musicians, but of the audience generally. The overtures to *Abu Hassan* (Weber) and *Masaniello* (Auber) completed the instrumental selection. Mlle. Risarelli, who has gained recognition at the St. George's Hall Italian Opera, but rather as an actress than a vocalist, and Mr. Edward Lloyd, were the vocalists.

An overture, composed expressly for these concerts by Mr. Henry Gadsby, was heard for the first time on the 22nd ult. It is entitled "Andromeda," and may therefore be supposed to rest upon a poetical basis. How far Mr. Gadsby has intended it as an illustration of the classical old legend of Perseus and Andromeda, or how far he has succeeded in musically depicting its incidents, it is in vain to attempt to determine after but a single hearing. As absolute music, his new work is bright, flowing, and tunefully pleasing, and, being certainly an advance upon his two symphonic movements previously heard here, is highly creditable to him. The other orchestral works were Beethoven's symphony in F, No. 6 (Pastorale), superbly played; the scherzo from Mendelssohn's *Otteto*, as instrumented by him for interpolation into his symphony in C minor, No. 1, on the first occasion of this work being played at a concert of the Philharmonic Society, in 1829; and the overture to Rossini's *Guglielmo Tell*. The vocalists were Mlle. Risarelli, Herr Franz Diener, and Signor Foli. Mlle. Risarelli, who has a disagreeable tendency to sing sharp, sang an insipid barcarole by Signor Fiori, conductor of the St. George's Hall Italian Opera, and the cavatina, "Requava nel silenzio," from Donizetti's *Lucia*, Herr Diener, accompanied on the pianoforte by Mr. E. Dannreuther, gave a true German reading of Beethoven's *Adelaide*, enunciating the text with remarkable distinctness, and also the Liebeslied from *Die Walküre* (Wagner). Signor Foli sang the aria, "Sorgete, e in si bel giorno," from Rossini's *Mosè in Egitto*, with good effect, and was compelled to repeat Dr. Boyce's stirring naval song, "Hearts of Oak."

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MONDAY POPULAR CONCERTS.

MME. SCHUMANN made her first appearance for the season on the 10th ult., when she was greeted with the utmost enthusiasm. Though she had been put down for Beethoven's "Sonata Characteristique," she came forward with that in D minor, Op. 29, No. 2. As the one is probably as familiar to her as the other, we are at a loss to account for the change, especially as the sonata she made choice of had been played quite recently at one of these concerts by Mr. Charles Hallé. For this reason the audience would probably have preferred hearing that originally announced for her. Much as we admire Mme. Schumann, and willing as we are to support her claims as the greatest living pianiste, we feel bound to say that, impressed perhaps by the warmth of the reception accorded to her, she seemed flurried, and played the first two movements at a more rapid pace than that at which they are the most effective. On the other hand, her reading of the last movement (allegretto) was much more measured than that at which Mr. Hallé is wont to take it, and more in accordance with the composer's evident design. After two recalls, Mme. Schumann returned to the pianoforte, and played the Romanze, in D minor, from Schumann's Op. 32, with the greatest effect. It is in her rendering of her late husband's music that Mme. Schumann is most admirable, and it is therefore to be regretted that she does not confine herself more to this, and to such works as have not been already made familiar by our resident pianists, both native and foreign. It seems absurd, as has more than once happened of late years, to import a distinguished German Kapellmeister to play a concerto by Mozart or Mendelssohn. In Schumann's interesting trio in D minor, Mme. Schumann (with Mme. Norman-Néruda and Signor Piatti) was heard to the best advantage. The string quartetto were Mozart's in B flat, No. 2, and Haydn's in E flat, Op. 76, No. 6. Mlle. Nita Gaetano was the vocalist.

At the following concert Herr Joachim was as warmly welcomed as Mme. Schumann had been at the previous one. He played no solo, but the absence of one was fully made up by the admirable manner in which (with Messrs. Ries, Zerbini, and Piatti) he led Mendelssohn's quartett in E minor, Op. 44, No. 2, and (with the two last-named artists) Beethoven's trio in G major, Op. 9, No. 1. In Herr Joachim's quartett-playing, it is not only his individual supereminent skill and artistic reading which is remarkable, but, like a first-rate conductor, he seems to possess in the highest degree a singular faculty for inspiring his co-executants to unwonted exertions. Such quartett-playing has not been heard at any previous concert this season. Herr Pauer was the pianist, and made choice of Weber's sonata in C major, Op. 24, which he executed with brilliancy and effect. Miss Mary Crawford, a scholar of the Royal Academy of Music, was the vocalist. She possesses an agreeable voice, but lacks warmth in her mode of delivery.

ROYAL ALBERT HALL CHORAL SOCIETY.

THIS society was established last year for the purpose of giving, under the direction of M. Gounod, performances of choral music, but without instrumental accompaniment, except so far as might occasionally be obtained from the organ. Since the appointment of Mr. Joseph Barnby, in the place of M. Gounod, as conductor, quite a different policy has been adopted. Instead of confining their operations as hitherto to the performance of works mainly composed or arranged by M. Gounod, the future aim of the society will be the production of oratorios by a band and chorus of 1,200 performers. The first of a series of six oratorio concerts was given on the 12th ult., when Bach's *Passion* (St. Matthew) attracted an enormous audience. Though on many grounds the work is unsuited for concert use, especially in so wide an arena as that of the Royal Albert Hall, the performance was on the whole a very fine one, and conclusively proved Mr. Barnby's remarkable skill as a choirmaster. The principal vocalists were Mme. Florence Lancia, Miss Julia Elton, Mr. Cummings, Signor Foli, and Mr. Thurley Beale. Mr. Randegger did good service at the pianoforte in accompanying the recitatives, and occasionally filling up a chord in other places. Mr. Stainer officiated at the organ, but from his position could not have been aware of the effect of the force he was exerting at the opposite end of the hall, and which at times completely drowned both voices and orchestra. This was most painfully noticeable in the latter part of the chorus, "Have lightnings and thunders," and was made the more so by the frantic manner in which a drum of monstrous dimensions was handled by the percussionist. The interpolation of a drum in this chorus is due to Robert Franz, and is a very judicious one, but the exaggerated manner in which it was employed on this occasion would certainly not have been sanctioned by him. Regardless of Bach's manifest intention and directions to the contrary, the chorales were sung without accompaniment. Treated in this way, as unaccompanied part songs, the more beautifully and expressively they are sung the more they lose of their original dignity and vigour of effect. Mr. Barnby has been so often called to account for such unjustifiable treatment of the chorales, that it is the more surprising that he should still persist in it. Scarcely less to be regretted was the omission of the chorus, "O man, thy heavy sin lament!" one of the finest in the whole work.

MUSICAL EVENINGS.

THE series of five performances of chamber music given at St. George's Hall by Mr. Henry Holmes, in company with Messrs. F. Folkes, Burnett, Hann, and Pezze, was brought to a successful termination on the 5th ult. Throughout the series Mr. Holmes has shown admirable tact and judgment in his selection of the works brought forward. In some points the concluding concert was the most interesting of the five. A hearing of Beethoven's beautiful but seldom-played quartett in E flat, Op. 127, was a rare treat. The excellent manner in which this extremely difficult work was presented by Mr. Holmes and his associates was strong testimony of their skill, no less than of their artistic ardour and earnestness. A quartett in B minor, Op. 2, for pianoforte, violin, viola, and violoncello, by Mr. C. E. Stephens, composed and published eighteen years ago, was heard for the second time in public, the composer presiding at the pianoforte. It is unquestionably a more than usually meritorious work, and one would have thought that its bright, pleasingly tuneful, and occasionally brilliant character, would have secured for it a more frequent hearing; but, more than any other workers, composers, especially English, seem compelled to abide by their lot—"to learn to labour and to wait." A couple of songs were contributed by Miss Crawford, and a selection from Sir W. Sterndale Bennett's "Suite de Pièces," Op. 24, was neatly played by Mr. Walter Macfarren. Mendelssohn's quartett in A major, Op. 18, which sounded far better with five instruments than on a late occasion with fifty, agreeably terminated the "evening."

MADAME ARABELLA GODDARD.

A "FAREWELL" concert was given at St. James's Hall on the 11th ult., by this estimable and in some respects unrivalled artiste, who has astonished the whole musical world by the announcement of her resolve never to appear again in England as a public performer. To make a position in England has generally been the highest aim and ambition of nearly every foreign artist. For many years past Madame Arabella Goddard has occupied the highest position ever attained by any English pianiste; that she should so suddenly throw it up, while still at the height of her powers and of her popularity, is quite inexplicable; but so it is. She shortly departs on a journey to America and Australia. We cannot allow her to leave us without expressing our sincere regret at her departure, our best wishes not only for her success in another hemisphere, but that she may be led to reconsider her resolve, and the promise of a hearty welcome on her return.

WAGNER SOCIETY.

THIS society was formed rather more than a year ago, with the view to aid the three special performances of Richard Wagner's festival stage play, *Der Ring des Nibelungen*, which are to take place during the summer of 1874, under his own direction, at Bayreuth (Bavaria), in a theatre specially designed for the purpose, and now in course of construction. It may be explained that the entire work consists of an introductory drama, *Das Rheingold*, followed by three others—viz., *Die Walküre*, *Siegfried*, and *Götterdämmerung*. Four evenings are therefore required for a complete representation of the entire work. There are to be three such representations. The only tickets of admission issued at head-quarters are "Patronatscheine," admitting the purchaser to the whole series of twelve performances, at a cost of £45. A certain number of these have therefore been purchased by the society for distribution among those of its members who wish to attend but one complete performance of the entire work, ranging over four evenings, at a cost of £15. Further, it is the aim of the society to assist Wagner's magnanimous scheme, which not only includes the production of his *Ring des Nibelungen*, but also the provision of a permanent theatre to be used exclusively for similar national festival performances, by instituting concerts in London, the proceeds of which are to be transmitted to the committee of management of the Wagner Theatre at Bayreuth. Similar societies have been formed in most of the large towns of Germany, and it is following their example that one has now been established in London.

The first concert of the London Wagner Society, given, under the direction of Mr. Edward Dannreuther, at the Hanover Square Rooms, on the 19th ult., was an unprecedented success. A magni-

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ficent orchestra of eighty performers, largely recruited from the Crystal Palace band, was engaged. The plan of rehearsing the band in departments, strongly advocated by Liszt and Wagner, was adopted. There was a rehearsal for the "strings," a rehearsal for the "wind," and a rehearsal for all together. By this mode of procedure each individual member of the band was already tolerably familiar with his part when he came to the general rehearsal, and there was little left for the conductor to do but to impart his directions as to the general "go" of the works in hand. The gain was immense, and resulted in a performance at the concert more nearly approaching perfection than any first performance of so long a list of difficult and unfamiliar works that we can call to mind. Much of this unwonted success was doubtless due to Mr. Dannreuther, who, if not a conductor "to the manner born," from apparently knowing his scores by heart, and thus being able fully to realise the composer's intentions, certainly seemed endowed with a remarkable power of imparting his wishes to the forces under him; at the same time much was unquestionably due to the skill and good-will of the instrumentalists engaged, who seemed on their metal and fully determined to do the fullest justice in their power to the task entrusted to them.

The instrumental portion of the programme—which included the overture to *Tannhäuser*, a selection from *Lohengrin* (consisting of the introductory prelude, Lohengrin's song to Elsa, the Bridal Procession, and the introduction to the third act), the overture to *Die Meistersinger*, with the introduction to the third act, and the "Kaisermarsch"—formed, as it were, a short epitome of Wagner's artistic career ranging from 1845 to 1871, which served to illustrate the great change which his musical mode of expression has undergone during that period, and to show how much both matter and manner have been concentrated and intensified. Herr Franz Diener, who has been selected by Wagner to undertake the important part of Siegfried at the forthcoming performances at Bayreuth, was brought over from Cologne expressly for this concert. His songs were the prayer from *Rienzi*—the earliest of Wagner's operas which still keeps the stage—Lohengrin's song to Elsa, and Siegmund's "Liebeslied" from *Die Walküre*—the latest of Wagner's operas that has come to a hearing. He has a superb tenor voice, which he will do well to cultivate. Formerly a member of Herr Bilse's celebrated orchestra, it is only latterly that he has devoted himself to singing, and having not yet gone through a thorough course of vocalisation, he can hardly be accounted a vocalist of the first class; it must, however, be conceded that what he lacks in finished vocalisation he makes up for by his enthusiasm and innate musical feeling. This first Wagner Concert, which was attended by a very numerous and critical audience, who seemed thoroughly to enjoy all that was set before them, it is to be hoped will tend to remove much silly prejudice and misunderstanding with regard to Wagner's idiosyncrasies. The announcement made by Mr. Dannreuther that it will be repeated on March 6th at St. James's Hall, with the same programme, and at popular prices of admission, was received with acclamations.

Musical Notes.

Mr. H. Weist Hill has been appointed conductor of the music at the Alexandra Palace, which is to be opened in May next.

A very successful performance of Handel's *Judas Maccabæus* was given on the 20th ult. by the Leek Amateur Musical Society, under the direction of Mr. J. W. Powell.

A grand musical festival took place at Nottingham on the 6th ult., when Sir M. Costa's oratorio *Naaman* was performed, under the direction of the composer. In the evening of the same day a miscellaneous vocal and instrumental concert was given.

The first concert of the Cork Musical Society for this season took place on Wednesday evening, 29th January, in the Athenæum, before a large and fashionable audience. The first part consisted of a selection from the *Messiah*, and the second was miscellaneous. The choruses were given with great precision, the sopranos and basses being particularly good. The band was ably led by Mr. Coghlan, and Dr. Marks conducted throughout with his accustomed ability.

At a concert on Feb. 5th, the Belfast Musical Society gave the greater part of Haydn's *Seasons*, assisted by Mr. De Jong's band, Mlle. Pauline Rita, Mr. Selwyn Graham, and Mr. Brandon—the performers numbering 200. The new conductor, Mr. James Thompson, composer of the "Hymn of Hope," &c., proved himself worthy of his post, and speedily gained the confidence of the orchestra, as he had already gained that of the chorus—the result being a performance without a hitch, in which vigour of attack, steadiness, and attention to light and shade were combined. We hope that this is but the beginning of a new era for music in the north of Ireland.

Mr. Henry Hugh Pierson, a composer less known in this country than his merits would warrant, died at Leipzig on the 28th January, at the age of fifty-seven. In our next number we hope to give a short biography of him, from the pen of a gentleman who knew him intimately.

We have received some notices and programmes of the Peabody Academy of Music, at Baltimore, directed by Herr Asger Hamerik. The class of music performed is far above the average of American concert-pieces, and we heartily recognise the efforts to promote a love for the highest kind of classical music. Among the specialties of the performances are classical works written by Kuhlau and others for that somewhat unduly neglected instrument, the flute.

A most interesting catalogue has recently been issued of all the important works produced at the Crystal Palace Saturday Concerts from 1855 to 1872. Some idea of what the united efforts of Mr. Manns and Mr. Grove have done for the art may be formed, when we say that the list comprises sixty-six works by English composers, and no less than 142 by living writers of all nationalities. The directors of these concerts may point with justifiable pride to such a record as this.

The annual "Reid Concert" at Edinburgh took place on the 13th inst. Mr. Charles Halle's band from Manchester was engaged, and a most admirable programme was provided, including Beethoven's symphony in B flat, the overtures to *Oberon*, *Melusina*, and *King Stephen*, two movements from Chopin's concerto in E minor (played by Mr. Hallé), and Bach's concerto for two violins (Mme. Norman-Néruda and Herr Strauss). The vocalists were Mlle. Nita Gaetano and Mr. Castle.

We would call the attention of our readers to two ably written articles in the Numbers of the *Churchman's Shilling Magazine* for January and February, from the pen of its editor, Mr. Charles Macheson. The subjects of the articles are respectively "Congregational Cacophony," and "Musical Education at the present day."

Organ Appointment.—Mr. Joseph J. Stephens, of St. Matthew's, City Road, has been appointed (after competition) organist and choirmaster of St. John's the Evangelist, Clapham Rise.

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The Monthly Musical Record.

APRIL 1, 1873.

MR. DANNREUTHER ON RICHARD WAGNER.

THE series of interesting papers which appeared some time since in these columns on the theories and tendencies of the most distinguished of living German musicians has been re-published in the form of a pamphlet, with considerable additional matter. We have reason to know that the articles on their first publication excited considerable attention; and we feel sure that their re-issue in a more complete form will be welcome to all who take an interest in the artistic problems which Wagner has mooted, and which in Germany are occupying so large a portion of the attention of the musical public. We propose in the present article to glance at a few of the conclusions at which Mr. Dannreuther arrives, adding such remarks of our own as may help to further elucidation of the subject.

In the first section of his pamphlet, Mr. Dannreuther propounds the problems which Wagner has set himself to solve. His writing is already so concise as to render further compression a task of great difficulty; while the quotation of detached sentences, or even paragraphs, where all are so closely connected, gives but an inadequate idea of the whole. In this respect, indeed, our author's writings are not unlike Wagner's music. There is a logical sequence of ideas which renders the detaching of a separate fragment not unlike the procedure of the simpleton of old who carried a brick about as the sample of a house. We must, however, venture on a few extracts, and refer our readers for fuller explanations to the pamphlet itself.

Speaking of the aims which Wagner proposes to himself, Mr. Dannreuther says—

"His sanguine hopes for the artistic future of Europe are based, on the one side, upon a universal social regeneration, and, on the other, upon the extraordinary and altogether unprecedented development *music*—which as we understand it was entirely unknown to the Greeks—has made in the last three centuries. It is the wonderful and apparently limitless capacities for emotional expression Beethoven has given to the art, that have opened to Wagner vistas of dramatic possibilities such as the ancient world can have had no conception of.

"His great problem then, or rather the problem of the art-work of the future, as he calls it, somewhat like the social problem of Comte, is this: How can the scattered elements of modern existence generally, and of modern art in particular, be united and interfused in such wise that their rays, issuing from all and every side, shall be concentrated into one luminous focus so as to form an adequate expression of the vast whole, with its eager impulse and enhanced aspirations, its violent convulsions and paroxysms of pain, its love, joy, and humanitarian faith? This is the first instance. And secondly: What hope of a reaction in favour of nobler, richer, and higher forms of social and individual life than our present wretchedly prosaic industrialism would the creation and acceptance of such a work of art hold out?

"Wagner, standing upon Beethoven's supreme achievement, is, from the musician's starting-point, trying to do that for the drama which neither Goethe nor Schiller succeeded in, though their ideal tendency certainly culminated in that direction—*i.e.*, to make it independent of all purely intellectual motives and elements, and to construct it so that it shall appeal and speak at once direct to the feelings of all men of poetical perception, without standing in need of an elaborate mental preparation. It need hardly be added that it is only with the aid of music—that is to say, music in its full maturity, and with its almost superhuman powers of emotional expression, as Beethoven represents it—that such a thing can be accomplished; and it is this feat of leading the full stream of Beethoven's music into a *dramatic* channel, so that it shall fulfil and complete the poetical intentions of a dramatist, that constitutes the principal act of Wagner's genius.

"The incalculable importance of an artistic form, such as is here shadowed forth, would of course consist in the fact that, being free from the restraint of narrow nationality, it might become universally intelligible. As regards literature, the attainment of this quality is out of the question by reason of the diversity of European languages; but in music, the language understood by all men, we possess the requisite equalising power which, resolving the language of intellectual perception into that of feeling, makes a universal communication of the innermost artistic intuitions possible; more especially if such communication could, by means of the plastic expression of a dramatic performance, be raised to that distinctness which the art of painting has hitherto claimed as its exclusive privilege."

The second section of the pamphlet contains an interesting historical sketch of the development of the opera, as traced by Wagner in his work "Oper und Drama." After noticing the various reforms introduced by Gluck and his successors, by Mozart and Weber, and the melodic element so freely developed by Rossini and other Italian composers at the expense of dramatic truth, the following conclusion is arrived at:—

"And we are constrained to admit the incapacity of music unaided by other arts to construct the drama out of its own means, and to assert for the future that music must forego part of its pretensions, and in case of dramatic necessity, merge its individuality in the great end of all the arts combined—the drama."

The following chapter is devoted to a demonstration of the fact that the drama alone, unaided by music, must be to a certain extent imperfect, and that, as our author expresses it, "Dramatic poetry may hope to find its salvation in a close union with music." Mr. Dannreuther traces the career of Goethe and Schiller as dramatic writers, and points out how the two principal "factors" (to use his own word) of post-renaissance plays—the romantic legend or more modern novel, and the Greek drama of Aristotle, that is, as defined in his "Poetics"—are both in certain respects incomplete and inadequate. He aptly reminds us that "the dramatic works of our noblest poets—take Browning as an instance—are certainly not fit to be acted; and our acting plays, though we may accredit them with all manner of virtues, are as certainly not poetical." He points out, moreover, that "the opera has not only absorbed the interest due to the spoken drama, but has actually exercised the most deteriorating influence on the character of theatrical performances generally." He concludes this part of the subject thus:—

"Let the admirers of the spoken drama say what they will, it is undeniable that it has been outstripped in public favour by the opera, and it is more than probable that the opera is destined to furnish the seed from which a veritable ideal drama will spring up. The noble music of a great master lends to the performance of operatic singers of small natural gifts an indefinable charm, such as even the greatest actor cannot hope to exercise in the spoken drama. On the other hand, a genuinely gifted dramatic performer can ennoble very poor music to such a degree, that we get an impression stronger than any which the same gifted performer could by any chance produce without the aid of music. The mysterious might of the divine art lifts whatever it touches into a sublime sphere.

"If, then, the main object of the poetical career of Goethe and Schiller can be characterised as an attempt to discover the ideal subject-matter and an ideal form for the modern drama; and if, as Schiller in a very curious confession records it, with him the beginning of all poetical production was *eine musikalische Gemüthsstimmung* (a musical state of mind), which only after a time brought forth the poetical idea—pictures and words—if it is a fact sufficiently proved, best of all in a recent pamphlet by Professor Nietzsche, that the drama of Æschylos took its origin from the union of the older didactic hymns of the Hellenic priests with the newer Dionysian dithyrambos—that is to say, with poetry conceived and executed in the orgiastic spirit of musical sound—we may by analogy confidently conclude and expect that from out of the spirit of Beethovenian music, and of the manifold branches of Teutonic mythos, which

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Wagner conceives to be the true subject-matter for the supreme work of art he has in view, an ideal dramatic form will emanate which will stand in relation to the spirit of modern existence as the drama of Æschylos stood in relation to the national spirit of Greece."

In the fourth section of his treatise Mr. Dannreuther defines with great clearness the salient points of the Wagner opera, as regards its musical form, verse, melody, and orchestration. He points out that "his drama has nothing whatever to do with the supposed reform of instrumental music, which has been dubbed 'the music of the future.'" Neither is it a reformation of the opera; as our author pithily puts it, "it is no more a reformed opera than man is a reformed monkey." It is in fact a thing *sui generis*, and must be judged, not by the ordinary canons of musical or dramatic criticism, but by the actual effect which in performance it will produce upon the audience.

To the last two chapters of this pamphlet we can only allude. They contain some general remarks on Wagner's theories, and a sketch of his life—both full of interesting matter, but which we pass over to consider the question which has doubtless been present to the minds of many of our readers—How far, as a matter of fact, are these new theories, revolutionary as in many respects they are, tenable?

To this question it is by no means easy to give a direct categorical answer. In the words of a homely proverb, "The proof of the pudding is in the eating." As a matter of fact, the knowledge of Wagner's theories and of his music are mutually indispensable to a full understanding of either.

While, on the one hand, there is much in his writings, and in Mr. Dannreuther's able abstract of them, which only becomes fully comprehensible when the music of his later operas lies before us, and we are able to see how he has actually reduced his own theories to practice, a knowledge of these theories, on the other hand, is hardly less necessary to render intelligible many parts of his music which otherwise would seem purposeless and altogether obscure. It is in his "Nibelungen" dramas that the composer's matured views receive their fullest development, and we advise those musicians who take an interest in these art questions to procure one at least, but, better still, all of these works, and see how this regeneration of dramatic music is to be carried out. Even with the aid of these scores the reader's imagination must still be considerably drawn upon. Let it be remembered that Wagner's musical dramas—we use the word advisedly in preference to "operas"—have absolutely nothing in common with other operas beyond the fact that the words are sung and not spoken. Instead of being a collection of airs, duos, and concerted pieces, strung together on any thread of a libretto which may present itself, they are well-considered works in which music, drama, and stage action mutually assist, instead of (to quote a recent German writer) "mutually incommoding" one another. We believe that Wagner's music has a great future before it, and that the time will come, though we can hardly venture to hope that it is yet near, when even in this country we may have the opportunity of testing for ourselves, by the performance of some of his later works, the value of his theories concerning dramatic music.

In conclusion we must express our best thanks to Mr. Dannreuther for his able and lucid exposition of a by no means easy subject. His pamphlet, though we certainle cannot call it "light reading," is remarkably clear; and the musical public of this country is indebted to him for the best if not the only thorough explanation of the views of one of the ablest and boldest thinkers of the present day.

NOTES ON THE TEXT OF BEETHOVEN.

BY EDWARD DANNREUTHER.

(*continued.*)

Balthazar. Note this before my notes,
There's not a note of mine that's worth the noting.
Don Pedro. Why, these are very crotchets that he speaks;
Note, notes, forsooth, and noting!—*Twelfth Night*, ii. 3.

SONATA, Op. 110, A flat. *Fuga.* After all the details given concerning the "Bebung" in the preceding Number, it can be hardly necessary to call attention to the divinely expressive bars in the "L'istesso tempo di Arioso" (12-16), which forms the intermezzo to the fugue, unless it be to furnish additional proof for our assertion that the first note of the "Bebung" should, and does always, stand in the position of a syncopation. The suggestion that, in bar 23 of the succeeding "L'istesso tempo de la fuga," the third quaver beat in the second part should be A flat, has been made more than once. First, by the late Ignaz Moscheles, who gave it to me, but has not inserted it in his editions; and, latterly by Von Bülow, who suggests it in a note with which I entirely concur. The tonality ensuing directly after, C minor, is thereby rendered much more distinct. The sonata, Op. 110, like Op. 101, is remarkable for the use of minute designations of tempo and expression in German by the side of Italian directions of similar import; and this fact throws strong light upon the extreme carefulness Beethoven gave proof of in his later days, as regards recording the correct and indisputable reading of his works.

It is true, that in some cases the Italian and German designations are absolutely identical in meaning; but in others again they illustrate one another, opening endless vistas, like a series of mirrors. Foreign terms in any language are apt in course of time to lose their signification, and to sink down to the level of mere conventionalities; which conventionalities, again, may change from generation to generation like fashions of dress. Beethoven's delicate intuition on this point was and is shared by Schumann and Wagner; and it appears well worth while to sacrifice conventional terms, be they Italian or any thing else, for the precise indication of a composer's intention delivered in his mother tongue.

Sonata, Op. 111, C minor. In the Leipzig edition this sonata is remarkably free from errors. If there be anything to indicate about it, it is to warn against the correction of supposed errors, such as I have designated under letter C of the second division of possible editorial stupidities:—"To take account of the older rules of musical grammar, and to be careful not to mistake such matter as is written with a view to the observance of these rules for misprints."

Herr Tappert, in one of the series of highly interesting articles on the Sonatas of Beethoven, already quoted, ("Musikalisches Wochenblatt," No. 27 for 1871), hints at various supposed emendations of the sort, which, if the principle they are based upon were adopted, would put an end to all sound criticism. He suggests, that according to the motive (1) bar 24 of "Allegro con brio ed appassionato," the following 25th bar, that Beethoven would in our day have refused to trouble his mind about the forbidden *tritonus* D♭ and A (which the strict sequence demands) and would not have written as the text really stands (2), and similarly, that in bars 58 and 59 counting from the end, Beethoven would not have altered the passage so as to avoid the rather unpleasant fifths, which, if the sequence were preserved, would be inevitable, but the composer has here and in many similar instances not so much been misled by a superstitious regard for old rules of musical grammar, as by his desire to avoid empty cacophony. There are plentiful cases in the later works

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—say the final fugue of Op. 106 or the quartett fugue— in which he rides rough-shod over the *dicta* of theatrical wiseacres.

HENRY HUGH PIERSON.

THIS great musical genius was born at Oxford, on the 12th of April, 1816, his father, the Rev. H. N. Pierson (afterwards Dean of Salisbury and Chaplain to George IV.) being connected with St. John's College there. Of Pierson's early life but little is at present known, a want which his biography will doubtless supply. It is certain that he studied at Harrow, and at Trinity College, Cambridge, with the idea of taking medical degrees; his musical genius, however, appeared so conspicuously in six songs, written and published before he was eighteen, entitled "Thoughts of Melody," that he was placed under Dr. Attwood, at that time organist of St. Paul's Cathedral.

He pursued his musical studies afterwards under Dr. Rink, Reissiger, and others of the most eminent musicians of Germany. The first great event of Pierson's musical career was the production of his fine oratorio *Jerusalem* at the Norwich Musical Festival of 1852. This work was received, by all those competent to judge of such a conception, with the greatest enthusiasm, but was very unfavourably reviewed by a portion of the London press, to whom Pierson, as an artist of original thought, did not choose to bend. *Jerusalem* was also performed at Exeter Hall in May, 1853, and although received by the public, as at Norwich, with surprise and enthusiasm, the same portion of the critics condemned it; this injustice, acting upon a mind of extreme sensibility, had the effect of virtually expatriating Pierson, and was the primary cause of England's greatest composer passing the best part of his life in Germany, where he met with due appreciation on all hands. This is a subject which must cause regret in England, and yet we have the legacy of his works, in their peculiar walk unrivalled.

Pierson in this respect only shared the usual fate of genius; he says (in a letter to Mr. Theodore S. Hill), "*Time* is the great umpire, against whose decision there is no appeal. If a work has the principle of life in it, the real vital power, no opposition can destroy it, or cause it to be forgotten; and in the same way, if it does *not* contain that power, no efforts can prolong its existence beyond a certain period."

It should be mentioned that on the occasion of the first performance of *Jerusalem*, St. Andrew's Hall, Norwich, was crowded with an immense audience, whose attention was riveted throughout, whilst at the beautiful and touching number, "What are these" and "God shall wipe away" many persons were moved to tears. At the conclusion Pierson was loudly called for, and received an ovation.

The music to the second part of Goethe's *Faust* was produced at Hamburg in 1854, and established for Pierson a lasting reputation in Germany; this work contains some of the most charming fairy music ever written, and the wonderful chorus "Sound, immortal harp." A selection from the work was given at the Norwich Festival of 1857. Writing to Mr. J. F. Hill (the chorus-master and conductor at Norwich) respecting the performance, Pierson says, "Tell the ladies of the chorus (to whom my best compliments) to consider themselves *real downright fairies* in the first chorus, and undoubted *angels* in the two last!"

In 1865 Pierson was in London during the Handel Festival, and an energetic effort was made at this time by sundry eminent musicians to retain his genius for England, but "Time was still out of joint." This visit, however, was not wholly without result, as many musical gems were brought over by Pierson to enrich the collections of his admirers; amongst which may be mentioned a fine setting of "Not a drum was heard," a work which, although dedicated to the British army, yet remains in MS. Were such a singer as Sims Reeves to perform this scena in public, accompanied by a fine orchestra, it would produce a sensation seldom seen, such is the depth and power of this emanation of genius!

Speaking of the oft-repeated charge of his "want of melody," Pierson says, "at Würzburg the soprano in the duet from *Jerusalem*, 'Sons of Strangers,' was so affected by what she called the 'tenderness of the music,' that her voice failed her at bar 8, and I was obliged to play that and the next bar on the harmonium, along with the clarinet. A Protestant clergyman at Hamburg, sent his wife and daughters to the theatre to hear that chorus of mine in *Faust*, 'Blossoms of amaranth,' that they might get an idea, as he said, of how angels sing (of course without melody!) But I am ashamed of all this; what I can least forgive my detractors is, that they force me to mention such facts, and to defend myself where there ought surely to be no call for self-defence." His letters abound with allusions to England and his exile from her, passages occurring which, in his biography, will one day cause surprise, grief, and indignation!

In 1869 Pierson was in Norwich superintending the performance at the Festival of a selection from a new oratorio, *Hezekiah*, a work also received by the public and real artists with enthusiasm, but written against by the same portion of the London critics: it is to be regretted that the work remains unfinished.

His most stirring and vigorous National Chorus, "Ye Mariners of England" was performed at the same Festival. This is a work so thoroughly English that it will be considered one of our greatest songs of heroism; it has a breadth, simplicity, and "go" that carry all before it. The exquisite chorus, "Sound, immortal harp," from *Faust*, was also given.

Pierson's last great work was the opera "Contarini," performed at Hamburg in April, 1872, with great success, Pierson being called before the curtain, and saluted with a fanfare of trumpets, whilst some one threw him a magnificent laurel-wreath, which, he says, in his humorous way, "I was not altogether sorry to pick up!" The musicians at Hamburg seem to have entered most heartily into the spirit of the opera, being much attached to Pierson for his *Faust* music. Pierson relates an amusing incident that occurred at one of the rehearsals. He says, "I wrote two overtures to the opera, in C and in ♭♭. The band (always specially interested about the overture, when there is one — which is *their* manor) got hold of both scores, and soon got into a mild contention about which of them should be given first; some preferred the one in C, others the one in ♭♭, at last they were getting up the steam rather too strong, when I happened to come in. So says I, 'Gentlemen, you seem at variance about something; can I be of any use in deciding the point?' Says the leader, 'I and a good many more of us want to play the overture in C, at the first performance, because we think it will make a greater impression on the general public.' 'All very well,' says Cello 1mo, and Tromba 1mo, 'but *we* ain't general public, and there are more of us who prefer the overture in ♭♭.' 'Best thanks for the honour you do me,' says I, 'but as there are two parties here, suppose we wait till both overtures have been fairly rehearsed, and then we can settle the point by taking votes.' Some of them murmured a bit, and proposed playing both overtures the first evening, viz., the second one as entr'acte. Possibly it may come to that after all, as with *Fidelio*." By way

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of recreation (as he says) Pierson has composed a set of "Thirty Hymn Tunes," a second series of "Thirty-six do.," a "Te Deum in F," and in E♭, and an "Office for Holy Communion," which contain many gems, and are rapidly growing popular; they are published by Simpkin, Marshall, and Co.

Pierson married a German lady, and leaves three sons, the eldest of whom, Reginald, writes from Leipzig that his father "was taken away softly and peacefully." The funeral took place at Leipzig, on January 31st, but his remains were brought to England, and buried in the family vault at Sonning, on February 6th.

A Leipzig journal, referring to Pierson's death, speaks of him as "an artist who, far from following the beaten track of common-place life, strove unswervingly to pursue a *lonely lofty path* towards the goal which he proposed for himself."

In the *Graphic*, illustrated journal, of March 8th, appears a good likeness of our composer, and a short memoir. *Faust* is to be given at Leipzig about the 15th inst.

It is as well to add to the foregoing, that Pierson has written a large number of songs (with orchestral as well as pianoforte accompaniments), a branch of composition in which he will probably stand at least as high as Schubert. Of these Medora's song, "True Love," "Love's Vigil," "Those Evening Bells," "Mein Glück," and "The Churchyard," may be noted as good specimens of his style.

Leopold I., the late King of the Belgians, to whom Pierson's *Faust* (Zweiter Theil) is dedicated, awarded him the Gold Medal of Art and Science in recognition of the remarkable originality and grasp of thought displayed in that work.

At a performance of "Ye Mariners of England" at Osborne some years ago, on the conclusion of the piece the Queen immediately commanded a *da capo*.

THEODORE S. HILL.

[We regret to say that we have not seen enough of Pierson's music to corroborate our contributor's remarks from personal knowledge. We have, however, examined his *Jerusalem*, and were much struck with its originality. We certainly do not consider it open to the charge of "want of melody," but are rather inclined to think that its weak point is disregard of musical form. The impression it produced on us was that it was in many parts very fine, and sometimes also very incoherent. As our acquaintance with Pierson's music is confined to this single work, we think it best to give Mr. Hill the freest opportunity for expressing his own views.

Whether or not Pierson deserves the title of "England's greatest composer," is a question that Time alone can decide.—Ed. M. M. R.]

OVERTURE TO "DER FLIEGENDE HOLLÄNDER."

As this remarkable work will shortly come to a hearing, not only at the next concert of the Wagner Society, but also at one of the Philharmonic Society, as well as at the Royal Albert Hall, it will perhaps be interesting to many of our readers to see Herr Wagner's own account of the poetical purport of the work, so far as it can be rendered into English. We purpose following it up by translations of his other "Programmatische Erläuterungen" (explanatory programmes) of the "Eroica" symphony, the overture to *Coriolanus*, the overture to *Tannhäuser*, and the prelude to *Lohengrin*.

Wagner has thus explained the poetical purport of the overture to *Der Fliegende Holländer*:—

Driven along by the fury of the gale, the terrible ship of the "Flying Dutchman" approaches the shore, and reaches the land, where its captain has been promised he shall one day find salvation and deliverance; we hear the compassionate tones of this saving promise, which affect us like prayers and lamentations. Gloomy in appearance and bereft of hope, the doomed man is listening to them also; weary, and longing for death, he paces the strand; while his crew, worn out and tired of life, are silently employed in "making all taut" on board. How often has he, ill-fated, already gone through the same scene! How often has he steered his ship o'er ocean's billows to the inhabited shores, on which, at each seven years' truce, he has been permitted to land! How many times has he fancied that he has reached the limit of his torments, and, alas! how repeatedly has he, terribly undeceived, been obliged to betake himself again to his wild wanderings at sea! In order that he may secure release by death, he has made common cause in his anguish with the floods and tempests against himself; his ship he has driven into the gaping gulf of the billows, yet the gulf has not swallowed it up; through the surf of the breakers he has steered it upon the rocks, yet the rocks have not broken it in pieces. All the terrible dangers of the sea, at which he once laughed in his wild eagerness for energetic action, now mock at him. They do him no injury; under a curse he is doomed to wander o'er ocean's wastes, for ever in quest of treasures which fail to re-animate him, and without finding that which alone can redeem him! Swiftly a smart-looking ship sails by him; he hears the jovial familiar song of its crew, as, returning from a voyage, they make jolly on their nearing home. Enraged at their merry humour, he gives chase, and coming up with them in the gale, so scares and terrifies them, that they become mute in their fright, and take to flight. From the depth of his terrible misery he shrieks out for redemption; in his horrible banishment from mankind it is a woman that alone can bring him salvation. Where and in what country tarries his deliverer? Where is there a feeling heart to sympathise with his woes? Where is she who will not turn away from him in horror and fright, like those cowardly fellows who in their terror hold up the cross at his approach! A lurid light now breaks through the darkness; like lightning it pierces his tortured soul. It vanishes, and again beams forth; keeping his eye upon this guiding star, the sailor steers towards it, o'er waves and floods. What is it that so powerfully attracts him, but the gaze of a woman, which, full of sublime sadness and divine sympathy, is drawn towards him! A heart has opened its lowest depths to the awful sorrows of this ill-fated one; it cannot but sacrifice itself for his sake, and breaking in sympathy for him, annihilate itself in his woes. The unhappy one is overwhelmed at this divine appearance; his ship is broken in pieces and swallowed up in the gulf of the billows; but he, saved and exalted, emerges from the waves, with his victorious deliverer at his side, and ascends to heaven, led by the rescuing hand of sublimest love.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *March*, 1873.

We are approaching the end of our concert season, and propose to-day to review in a concise manner the concert performances of the last four weeks. Many novelties, much that was good, has been offered to us, but we cannot point out anything very prominent. If this remark refers to the concerts at the Gewandhaus, we suppose our readers will not accuse us of the sin of omission if this time we

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leave without mention the opera, of whose repertoire only a single performance, that of *Les deux Journées*, stands out prominently, and all the many smaller Leipzig musical societies, with their numerous but not very important concerts.

The seventeenth subscription concert at the Gewandhaus opened with Mozart's Symphony in three movements, in D major (No. 1 of Breitkopf and Härtel's Score Edition). This wonderful work was brought to hearing in an excellent, faultless manner, and has again delighted us in the highest degree. It was followed by the concert air by Mozart, "Wehe mir, ach wo bin ich," which also ranks amongst the best of its kind. A young singer, till now unknown to us, Frl. Lioba Clemens, from the Royal Theatre at Cassel, introduced herself, through the performance of this air, to the greatest advantage. Voice, school, and execution have pleased us much, and earned warm acclamations for the singer. Frl. Clemens sang afterwards three other songs, the first of which, "Die Thräne," by Rubinstein, excels through deep expression and beautiful feeling; the two other songs, compositions by Reiss and Esser, do not rise above the level of ordinary drawing-room compositions.

Very excellently were also executed the overtures to the *Midsummer Night's Dream*, by Mendelssohn, and to *König Manfred*, by Reinecke. The instrumental soli of the evening were in the hands of Herr Concertmeister Richard Barth, from Münster, who played the "Dramatic Concerto" of Spohr, Schumann's "Abendlied," and "Ungarische Tänze," by Brahms (the two last numbers in Joachim's arrangement), very well. For curiosity's sake we mention here that Herr Barth carries the bow in the left hand, and masters the strings of the violin with the fingers of the right hand. In his playing this abnormity is not at all to be heard; and only an accidental glance at the performer informed us of this extraordinary management of the violin, which, as far as we know, stands as an example quite by itself.

On the 28th of February the concert for the benefit of the Orchestra Pension Funds took place, with a very long, abundant, but also somewhat varied programme. We point before all to the opening number, "Serenade for stringed orchestra" (No. 2, in F major), by Robert Volkmann. This work of the known master, although it does not belong to his most important compositions, interests nevertheless in its four short movements through the well sounding harmony, as well as many charming inventions and telling modulations. As regards its nature, the little work is perhaps more suitable for a chamber-music performance. The rendering of the work, under the direction of Concertmeister David, was very nice and clearly shaded; only it seemed to us as if the time of the last movement had been taken a little too fast.

New were also two entr'actes to a drama unknown to us, by Lindner, *Friedrich Wilhelm der Kurprinz*, which Carl Reinecke has composed lately. Both pieces are constructed with skill and experience; the second, a very lively gavotte, met with much applause.

With the greatest, most unlimited praise, we have also to mention the performance in this concert of the Dresden Concertmeister, Lauterbach, and particularly of the rendering of the Adagio from Spohr's D minor Concerto. Over this performance there pervaded a nobility and an inner feeling such as only an artist "by the grace of God" is able to produce.

Our home artists, Frau Peschka-Leutner and Herr Gura, gave again in their usual style very excellent vocal pieces. A very important interest was further attached to the concert through the performances of Frau Sofie Menter, from Vienna. Considering the great repute this lady enjoys, we may perhaps enter a little more closely into her performances, both at this concert and also at a later chamber-music entertainment (on the 1st of March). Frl. Menter we met first about six years ago. She was then a young girl of about eighteen or nineteen years. Her performances at that time testified already to a brilliant technic, but it was wanting in the real artistic understanding, the true inner conception of the task. We were naturally all the more anxious in our expectations, six years being on the one hand a long time for the development of a striving artist-nature, while on the other hand reports from abroad spoke of Frau Menter as an artist of the highest standing. We must now, be it openly confessed, not deny that Frau Menter has not come up to our expectations in every respect. If we look at the different performances separately, we do not hesitate to pronounce the rendering of Beethoven's E flat major concerto as having been technically absolutely faultless; but we could not help the impression (particularly in the first movement) that there were only well-trained fingers at work, which mastered all the different passages conscientiously and with beautiful certainty, without, however, any inner working of the soul having seized the grand material. But, on the other hand, Frau Menter played at the close of the evening Liszt's Fantasia on *Don Giovanni* with a most astonishing certainty and perfection, even with a charming verve.

In the above-mentioned chamber-music concert, Frau Menter played Beethoven's C minor Trio (Op. 1, No. 3), together with David and Hegar. We cannot help fancying that on this evening Frau Menter was influenced by the state of her health. Otherwise we could not explain her indifferent treatment of this trio, which often was void of natural taste. Through the carelessness of the lady player the last movement got into serious danger. An interruption of the movement was only avoided through the presence of the leaf-turner sitting by the side of Mme. Menter. In the five solo pieces which Mme. Menter played afterwards, she showed herself again as possessing an excellent technic; but neither the choice of the pieces nor the style of performance proved her an artist of high standing as regards intellect. At all events, as far as we are concerned, we cannot see either the necessity or find any beauty in this manner of forcibly pressing out the melody in Liszt's transcription of Schubert's song, "Margaret at the Spinning-wheel." The choice of Tausig's arrangement of Weber's "Invitation à la Valse," we can also not admire. The charming natugal character of this composition is altogether altered, and not to advantage, through the bombastic style in which Tausig has transformed the piece for a bravoura performance of the greatest difficulty.

At this chamber-music concert we heard for the first time Haydn's String Quartett (Op. 54, No. 2) in C major, a work which, on account of its grand and excellent contents, we can highly recommend to all quartett players. David further produced his tasteful arrangement of Mozart's Sonata in D major (for two pianofortes), together with Concertmeister Roentgen. With this work of David we will mention another arrangement of the same master, which, according to our opinion, is of even greater importance, and which he brought forth at the nineteenth subscription concert. Everybody knows Bach's D minor concerto for pianoforte, but very few may be aware that this concerto was originally composed for the violin, but that the manuscript has been lost. David has now through his arrangement earned the merit of having regained the concerto for the instrument for which it was really intended, and we do not doubt but that the work in its present form will be a welcome addition to the repertoire

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of every earnest violin virtuoso. The worthy master has played it again very excellently.

The evening was opened with Haydn's sublime B flat major Symphony (No. 12 in Breitkopf and Härtel's Edition), wonderfully executed; after which Herr Gura sang the air, "Bedauernswerthes Loos,"* from Handel's *Samson*, exceedingly fine, and full of expression. The same success this artist obtained with three songs by Robert Franz, which he gave in the second part of the concert. This part commenced with Robert Schumann's "Festival Overture, with chorus on the Rheinweinlied." The work, evidently written as an occasional piece, we have not heard for ten years, and now again it has only given us very moderate enjoyment. We cannot attribute any higher importance to it. Herr Gura joined the Pauliner Male Chorus in the performance of Bruch's "Normannenzug" in this concert. We count this short work among the best productions of Bruch.

We now come to the principal event of the last four weeks. It was the first performance of the "Triumpflied" for an eight-part chorus and orchestra, by Brahms. Before we express our critical opinion, we declare that we consider this work as one of the most important productions of the present time, of which we can only speak with the highest esteem and even admiration. If, nevertheless, the composition failed to make upon us a really telling and overpowering impression, the fault lies neither with the text—taken from the Revelation of St. John—nor with the manner in which it was performed at the eighteenth Gewandhaus concert. We would rather look for the reason in a certain lack of unity of the style, which now and then seems to amount to want of style. The work is divided into three movements, of which the first is the most imposing and most effective. The two other movements grow weaker by degrees, and influence considerably the total impression, although they contain many great, beautiful, and deeply felt points. What appears to us to disturb the whole we will frankly and plainly express, in saying that Brahms endeavours in the first two movements to step in Handel's cothurnus. In this he succeeds, however, only externally, in a very clever and well-studied manner, it is true; but the inner necessity which caused the genius of Handel to give in his style the most elevated expression of the feeling of his time, is wanting. Amongst the endeavours to move freely on the polyphonic waves of Handel's style, at times movements appear of a totally different and more modern feeling. These too are fine in Brahms' work; but they disturb the uniformity of the whole. We are not inclined to assert that Handel's armour gets now and then too heavy for Herr Brahms. We only draw this conclusion: that the feeling of our present time forcibly breaks away with Brahms, although he starts with the intention of singing in Handel's manner. It appears to us unreal when Brahms endeavours to repeat in the second half of the nineteenth century the expression of the highest song of praise as it is to be found in Handel's music. Our feeling, or rather the manner of giving it expression, is to-day quite different to what it was in Handel's time; and our great heroes—Beethoven, Mozart, Haydn, Cherubini, our shining master of the present age, Mendelssohn, have in their church-music, with all the knowledge and admiration for the works of Handel and Bach, never copied either form or style of these two masters. It is on the contrary characteristic of every one of them that they have taken in the good and splendid compositions of preceding masters, and, according to their time and their own individuality, have created other works which, it is true, we cannot fancy without these preceding works; but nowhere do we find a trace of their intention of working in the style of the older masters. Mendelssohn, although not the greatest of the above-named men, offers, because he is the latest, the best proof of our assertion. We doubt if before him anybody ever had such a thorough knowledge of the works of Bach and Handel as he possessed. But after everything he obtained from these sources became his flesh and blood, he created the two most important oratorios of the nineteenth century. They are, however, true children of Mendelssohn's intellect, and owe their unexampled quick and lasting popularity to the fact that they speak to us according to the expression of feeling of our time.

Esteem and admire we can and must Brahms' "Triumpflied," on account of the earnestness and the greatness of what he endeavours. Specially as musicians the abundance of knowledge we meet interests us; but the work cannot warm or charm us, cannot carry us away.

This eighteenth concert brought also the Fourth Symphony, by Mendelssohn, and the D minor (also, the fourth) Symphony, by Schumann, the last executed with high finish, whilst the first named was not quite free from unevenness at its present performance. Besides, Gade's Frühlings-Fantasia for soli pianoforte and orchestra came to hearing in very good style. The work has paused for a long time, and we cannot conceal that notwithstanding the charm and loveliness it possesses, the impression it made upon us this time was by far less deep than that we received from it about twenty years ago.

To-morrow (on the 14th of March) Riedel's Society brings amongst other works also the German Requiem by Brahms, about which if we remember rightly we reported already when it was first performed at the Gewandhaus. Since both the works ("Triumpflied" and "Requiem") have appeared with English words, we wish and hope that our readers may have an opportunity to become better acquainted with these two important compositions by a performance in London than it is possible to get through our critique. The contents of a musical composition cannot be expressed in words, the language scarcely offers the means approximately to express the impression which a piece makes on the listener.

* "Thy glorious deeds."

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *March 12th*, 1873.

THE second extra concert of the Musicverein was a glorious one. The performance of Handel's *Saul*, a work so full of dramatic life—and never heard in Vienna!—caused a sensation. By producing that gigantic oratorio, studied with infinite care, the conductor of these concerts, Johannes Brahms, showed again his great respect for the art in general, and for the great spirits in the domain of music. Bach and Handel—particularly with their great vocal compositions, till now only seldom and at long intervals heard in our capital—have to look forward to a series of brilliant days. *Saul* was performed according to the score of the German Handel Society, the libretto translated by G. G. Gervinus. The omissions, inevitable from the length of the work, were chosen in the right way; the soli showed a number of our best present oratorio singers in town, the orchestra was that of the Opera, and the chorus that of the Singverein. Never was the audience more electrified by a Handel performance in Vienna; the plaudits began with the first number, and were as great at the last piece. The arias in their short structure were appreciated throughout; also the orchestra in the sinfonias, and the wonderful Dead March. But

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what shall I say of the sublimity of the choruses, the glory of the work! The majesty and imposing vigour was gigantic; the mighty "Hallelujah;" the introductory chorus of the second part, "Envy! eldest born of hell," with its ever-rolling scale in the basses; the following, "O fatal consequence of rage;" the chorus, "Mourn, Israel, mourn, thy beauty lost," the expression of the deepest grief; the two last choruses, "O fatal day," and "Gird on thy sword,"—each number created the greatest sensation. We need only add the names of those who contributed to the exquisite performance. The soli were sung by Frau Dustmann (Michal), Gomperz-Bettelheim (David), Herren Walter (Jonathan), Pirk (Abner and, curiously enough, the part of the witch), Maas (Samuel and Amalekite), and Scaria (Saul). At the head of the violins stood Hellmesberger; the organ was in the experienced hands of H. Bibl of the Hofcapelle; some parts of the recitatives were accompanied on the piano by Schenner, professor of the Conservatoire.

The seventh Philharmonic concert brought forward the symphony in B flat, No. 4, by Gade, and one by Haydn in G major, played last year at the Crystal Palace; Schubert's Funeral March, scored by Liszt, and an interesting capriccio by the talented H. Gärdener, son of the worthy professor in Hamburg. The Männergesang-verein, which, I hope, will be admitted in some productions during the Exhibition—gave a second concert with Schubert (23rd psalm), Schumann ("Der Eidgenossen Nachtwache," and "Die Rose stand im Thau"), Weinwurm (Toscanische Lieder), and some other well-known songs for male voices.

Hellmesberger, concertmeister and director of the Conservatoire, gave his two-hundredth quartett soirée, which was celebrated in every way by his friends and admirers. It is enough to say that he has performed forty-six compositions by Beethoven, and particularly the last difficult quartetts which became familiar to the town first by the same "Jubelgreis," fortunately still a man of some forty years. Hellmesberger began in the year 1849, when he gave his first soirée on the 4th November, his coadjutors being the members of the Hofcapelle, Herren Durst, Heissler, and Schlesinger. This time, on the 27th February, 1873, they were Jos. Hellmesberger, his son, Bachrich, and Rover. The concert by the Liedersängerin Helene Magnus, and the pianist Epstein, I mentioned in my last report, was so well received that it was not a risk to give a repetition. A MS. piano quartetto by the blind Lackner, pleased by its freshness; Haydn's variations in F minor were performed here for the first time, and heard with great interest—the delicate, fine-feeling style of playing by the much-esteemed pianist was just the right one for that composition; some songs by Robert Franz, who is now much spoken of, pleased; Schumann's "Dichterliebe," every true Liedersänger knows. There were again three piano concerts: Mme. Gabriele Joël began with Bach's concerto, D major, and finished with Liszt; Emil Smietanski began with Beethoven, Sonata Op. 106, and finished likewise with Liszt; Herrmann Riedel, who visited London last year as accompanist of the tenor Walter, also began with Beethoven, Sonata Op. 110, and finished with a composition of his own. Likewise Mdlle. Ehnn and Herr Walter from the Opera sang some songs of the concert-giver, all of which were, as it is said, eminently well received. On the same evening, Dr. Ambros, the author of the scientific "Geschichte der Musik," of which three volumes have been published till now, gave his first reading upon the development of dramatic music, particularly in Venice. The success of that lecture was so great that it is easy to predict a splendid future for that kind of instructive prelections. For the coming time quite every evening has its tormentor, and the torture probably increases the nearer the monstrous Exhibition approaches.

Before I enter into the news of the opera, let me inform you of the death of some deserving men in music. There is the organ and harmonium manufacturer, Peter Titz, who died the 6th February, aged fifty years.

Dr. Leopold Edler von Sonnleithner, advocate, and an excellent musical amateur, a member of the Gesellschaft der Musikfreunde since its foundation in the year 1813, died on the 3rd of March, in the seventy-sixth year of his age. He was a patron to Schubert, whose compositions he first brought forward publicly by procuring the means for their being printed. Being a living dictionary, by collecting the day's news in music, he was ever ready to give information wherever he thought it worth. Also Otto Jahn mentions his name in the Mozart biography with great praise. Mr. Ella knew him well, and I am sure will be sorry to hear of the loss. Another intelligent man, Pyllmann, professor in music, died 7th of March, but thirty-one years old, and much regretted by all who knew him personally. He has written the weekly Vienna reports in the *Leipsic Allgem. Musikal. Zeitung*, under the cipher "F. P."

Iphigenia auf Tauris, the great dramatic work by Gluck, four or five times announced, and as many times countermanded, was at last brought forward on the 2nd of March, its first representation in the new house. In Vienna the opera was first produced on the 23rd of October, 1781, Mdme. Bernasconi performing Iphigenia (in December the same year *Alceste* with the same singer followed). The production was a careful one; all the performers did their best, the *mise en scène* was appropriate, and the audience seemed to appreciate the depth of the work, which has outlasted quite a century. Frau Dustmann (Iphigenia), Labatt and Walter (Orest and Pylades), received much applause, and orchestra and chorus, under the conductorship of Herr Otto Dessoff, were likewise praiseworthy.

The basso, Herr E. Scaria, gave, as Hans Stadinger in the *Waffenschmied*, by Lortzing, another proof of his versatility. Mendelssohn's *Midsummer Night's Dream* is now in rehearsal as a festival representation on the occasion of the nuptials of the Archduchess Gisela, the actors being members of the Burgtheater. Sudden indispositions have caused many changes in the programme, not always contemplated by the direction. The opera *Hamlet* is still in suspense for want of an Ophelia; if you know one, send the good daughter instantly, she will be well received. The programme of the operas, given since the 12th of February till to-day is as follows:—*Faust*, *Lohengrin*, *Postillion*, *Stumme von Portici*, *Lustige Weiber von Windsor*, *Romeo* (twice), *Don Sebastian* (twice), *Tannhäuser*, *Freischütz*, *Fidelio*, *Troubadour*, *Norma*, *Iphigenia auf Tauris*, *Afrikanerin*, *Lucrezia Borgia*, *Schwarze Domino*, *Rienzi*, *Waffenschmied von Worms*.

Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.

A SOUVENIR FROM THE WAGNER CONCERT.

SIR,—I was sitting by the side of a young lady, very enthusiastic about Wagner, and who spoke to her father—next to her—in very high terms of the musical knowledge required to understand and appreciate Wagner's music. The worthy father showed at first signs of high intelligence, for after every piece his applause was very great indeed.

Everything went smoothly enough till the "Bridal Procession"

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from *Lohengrin* was encored and repeated. My young neighbour, perfectly unconscious of the piece being played over again, followed the programme, and read the introduction to the third act, "ce mouvement vif, respirant un air de fête et de noble réjouissance," as Liszt says.

And when the orchestra proceeded to perform this piece, she listened to it, whilst following the overture to the *Meistersinger* in the descriptive programme, and actually had the cheek (if I may say so) to point out several times to her father the different passages of the overture, printed in type in the programme, as referring to the piece just being played.

The father—a genuine musical hippopotamus it appears—looked delighted, and seemed highly proud of the musical knowledge displayed by his daughter, and her keen appreciation of Wagner's music.

I am, Sir, yours truly,

J. C.

Reviews.

Die Meistersinger von Nürnberg. Von RICHARD WAGNER. Full Score, and Pianoforte Score. London: Schott & Co.

WE doubt whether in the course of our experience in reviewing we have ever had a task of such difficulty—perhaps, we may also add, of such importance—as the just appreciation of an opera of Wagner's. The difficulties in the way of the critic are manifold. In the first place, it is probable that no music was ever written which loses so much by separation from the stage as that of this composer. And as we have never been fortunate enough to hear one of his works performed in Germany—the only country, we may add, in which we think full justice can be rendered to it—we are forced, in forming our opinion of this work, and of other of our author's operas which have been sent us for review, and which we propose to notice in succeeding numbers of this paper, to draw largely upon our imagination. In order to realise, even imperfectly, the effect of much of this opera, it is absolutely necessary not merely to read the music most carefully, but also to be perfectly familiar with the libretto, and to follow with the mind's eye all the stage-directions, just as with the mind's ear we conceive the meaning of the notes. This in itself is a considerable mental effort.

But our difficulties are still further augmented by the fact that the reading of the pianoforte score, ably done though it is, conveys but a most imperfect idea of the work; and that the full orchestral score is one of the very hardest to decipher which, in a somewhat extensive experience of score reading, we have ever met with. This arises not so much from its fulness as from its polyphony. And yet so much of the special effect of the work depends on its masterly orchestral combinations, that it is only by the diligent study of the full score that the opera can be fairly judged.

We should not be doing our duty towards our readers did we shirk the work before us, and we therefore confess that during the past month we have spent no inconsiderable portion of our time in reading, marking, learning, and inwardly digesting *Die Meistersinger von Nurnberg*; and we shall now record some of the results of our investigations.

We are so accustomed to look upon Wagner as a composer of the "romantic school"—his principal works (*Fliegende Holländer, Tannhäuser, Lohengrin, Tristan und Isolde*) all dealing more or less with the legendary or supernatural—that the idea of his writing a homely comic opera strikes one at first sight with a feeling of incongruity. It is the very last thing that we should suspect him of doing. And yet *Die Meistersinger* is to all intents and purposes a comic opera, and, we will add, one of the very best comic operas of modern times. We will first give an outline, as brief as may be, of the libretto, and then say something about the way in which it is set to music.

Most of our readers will be aware that Wagner invariably writes his own libretti. He is above and before all a poet; and such books as those of the *Tannhäuser*, the *Tristan*, and, best of all, the *Nibelungen* tetrology, are indeed rare in operatic literature. The advantage, moreover, of the words and music proceeding from the same pen is obvious, especially where, instead of the words being subordinate to the music, the reverse is so frequently the case. In the *Meistersinger* Wagner has given us a carefully developed plot of such interest that the poem, quite apart from the music, is worth reading for its own sake.

The period of the action is the middle of the sixteenth century, and on the rising of the curtain for the first act we see the interior of St. Katharine's Church at Nuremberg; in front is the choir of the church, and at the back of the stage can be seen the last rows of seats. The time is the afternoon of the eve of St. John's feast, and we hear sung by the assembled congregation the last verse of a hymn to the Baptist, with which the service concludes. During the singing of the hymn a quiet flirtation is going on between Eva Pogner, the daughter of Veit Pogner, a rich goldsmith, and one of the guild of "Mastersingers," who with her attendant, Magdalena, is in the last row of seats, and Walther von Stolzing, a young knight from Franconia. It is a case of love at first sight; and the young lady is by no means indisposed to the advances of her admirer. After the congregation has dispersed, Walther enters into conversation with her, and asks her if she is married. Her maid explains that she is to be on the morrow, though she does not yet know who will be her husband. It appears that there is to be a singing contest, and that Pogner intends to give his daughter as a wife to the successful competitor. Walther expresses his intention to enter the lists. While they are talking, the apprentices of the Mastersingers come to place seats for them, as they are about to hold what we may call a committee—a "Freiung," for conferring the freedom of the guild on deserving candidates—in the church. Among the apprentices is David, Magdalena's lover, who is articled to Hans Sachs, the shoemaker and poet; and to him Magdalena refers Walther, to be "coached up" (to use the technical phrase) for his examination by the Mastersingers. After the two women have left the church, David begins his instructions, and gives a ludicrous description of the various technicalities required to produce a correct "Mastersong." The Mastersingers next enter, and it should be explained here that the title is given to a guild, consisting chiefly of tradesmen and artisans, who have made a study of music. The first to enter are Pogner, Eva's father, and Beckmesser, a widower, who is a suitor for Eva's hand. Walther recognises Pogner as an old acquaintance, and expresses his desire to become a member of the guild. The Masters being all assembled, Pogner expresses to them his intention of giving his daughter as the prize to the victor on the morrow, an announcement which is received with much applause. He brings forward Walther as a candidate for mastership, and the latter is requested to furnish a proof of his skill in a song of which both words and music are his own. According to the rules of the guild he is allowed seven mistakes. If he makes more, he is declared to have "versungen und verthan" ("mis-sung and failed"). Beckmesser, as the oldest of the Masters, has the office of "marker," to keep account of the faults, and he is naturally but ill disposed towards a young and handsome rival. Walther, moreover, being a self-taught poet, is quite unacquainted with the details required by the rules; and the result may be foreseen. Beckmesser declares that he never heard such a disgraceful exhibition—that there were positively more faults than he could keep account of; and in spite of the vigorous protest of Hans Sachs, who maintains that, though not according to their rules, Walther's song was truly poetical, he is declared to have failed.

The second act passes in a street, in which we see two houses adjoining one another—Pogner's and Sachs'. Night is drawing on, and the apprentices are putting up the shutters, singing and "chaffing" one another and David. Pogner and Eva enter, as returning from a walk, and in the conversation that ensues the former discovers the state of his daughter's affections. Eva learns of her lover's failure; he meets her in the street, and proposes an immediate elopement, to which she consents, vowing to have no one but him. Sachs, however, from his shop-door has overheard much of their conversation; and, having other plans for compassing their happiness, resolves to thwart their scheme, and therefore turns his lantern full on where they are standing. They retreat into the shadow, and as they are about to retire down another street, Beckmesser comes down with a lute to serenade his lady-love. Their retreat is now cut off. But Sachs is by no means favourable to Beckmesser's pretensions, as he is far too old to be a suitable match for Eva. As soon therefore as Beckmesser begins to tune his lute, Sachs strikes up a song at the top of his voice, accompanying himself on his last. In vain does Beckmesser beg him to stop; he declares that he must work, as he has to get some shoes done by the morning. As a last resource the unfortunate serenader asks him to listen and criticise the song, to which Sachs consents; and then follows a most comical scene. Parodying Beckmesser as the "marker" in the first act, Sachs listens, marking all mistakes by a blow with the hammer on the last. These blows come fast and furious, and Beckmesser in his rage sings louder and louder, till at last the neighbours, roused by the noise, come out to put a stop to it; and a general *mêlée* ensues, in the course of which the unlucky Beckmesser is severely handled. In the midst of the confusion, Sachs comes out of his house, seizes Walther by the arm, and takes him in with him, and sends Eva to her own house. The crowd disperses on the appearance of a watchman, and the curtain falls.

The third act shows the interior of Sachs' shop. We must pass hastily over many details; and will therefore simply say that it

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is now the eventful morning. Sachs instructs Walther how to arrange a song which he composes as a "Mastersong," and while Walther is singing, the shoemaker takes notes of the poem. They then leave the room, to dress for the festival; when Beckmesser comes by, looks in at the door, and seeing the room empty, enters. His eye catches the paper which Sachs had left on the table, and seeing that it is a poem, concludes that Sachs is the author, and is a rival with him for Eva's hand. Hearing steps approaching, he hastily pockets the paper, and on Sachs' entering accuses him of rivalry and treachery. When Sachs denies the charges, he pulls out the paper to support them. Sachs says that as he has got the paper he shall receive it as a present from himself, lest it should be said that he stole it. Beckmesser, knowing Sachs' fame as a poet, is overjoyed, thinking himself now sure of success, and tells Sachs that the events of the night before had driven his own poem quite out of his head, and asks if he may use the new one. "Certainly," says Sachs; "but be careful how you study it, for it is not easy." "And you will promise never to say that it is yours?" "Willingly." Exit Beckmesser—for the time being a happy man.

The scene changes to a meadow in which the contest is to take place. Various guilds with their banners arrive; last of all the Mastersingers. Among these is Beckmesser, in the last depth of despair. Do what he will he cannot learn the new song; he is perfectly certain no one will understand it, but he relies on Sachs' popularity. The contest begins, and as the senior candidate, he comes forward first. But whether Sachs' writing was indistinct, or his own brain was muddled—probably both—he makes such outrageous nonsense of the words that at last every one bursts into a roar of laughter. Beckmesser turns furiously to Sachs, and declares that the song is his. This Sachs of course denies, saying that Beckmesser best knows how he came by it, and that the song was a very good one if properly sung. He asks if any one in the assembly knows the song, and can sing it correctly. Walther comes forward, sings it, and by popular acclamation is awarded the crown, and with it Eva's hand.

Such is an outline of this interesting libretto. Our notice of the music must necessarily be somewhat brief; for there are so many points of almost equal importance that if we once entered on a detailed analysis we should far exceed the limits of our space. True to his theories, Wagner gives us here no separate songs or detached movements; but one piece leads into another from the beginning to the end of an act. How far the music gains by this is, we think, an open question. Wagner objects to the detached aria as unnatural. But it must be remembered that the opera itself is also, from a matter-of-fact point of view, unnatural—or perhaps, to speak more accurately, artificial. Into this discussion, however, we must not enter here.

Although, however, there are no detached songs in this work, there is an abundanee of charming melodies. Foremost in beauty we are inclined to place Walther's solo in the first act, "Am stillen Herd," a most exquisite melody, which, by a little judicious arrangement, might be detached from its context and used as a concert-piece. Excellent also are Pogner's solo, "Das schöne Fest," parts of the duet in the second act between Eva and Walther, Walther's prize-song in the third act, "Morgenlich leuchtend im rosigen Schein," and the quintett in the same act, "Selig wie die Sonne." Not less interesting, in a lighter style, are the choruses of apprentices in the first and second acts; while, as examples of thoroughly good comic music, we may instance Hans Sachs' solo, "Als Eva aus dem Paradies," the reading of the "Leges Tabularum" (the Mastersingers' Regulations) in the first act, and Beckmesser's serenade, with Saehs' hammer accompaniment, in the second act. On the other hand, we must confess that there are parts of the work which appear to us dry and laboured, when studied apart from the stage. How far this impression would be removed at the representation we are unable to say. It must not be forgotten, however, that the *Meistersinger* is pre-eminently a work which must be judged of as a whole, and not from separate portions. We are inclined to consider it one of its composer's most original and characteristic works.

We must, in conclusion, say a word or two about the orchestration. There is a very prevalent impression that Wagner is one of the noisiest of modern composers. Our readers will therefore probably be surprised to learn that one great feature in the score of this work is the moderation and discretion of its accompaniments. The instrumentation is always rich, often sonorous, very seldom noisy. For example, in the first hundred pages of the first act the full orchestra is only used twice—each time for a few bars; and similar reticence is the characteristic of the whole work. The ingenuity and novelty of the treatment of the wind instruments are above all praise; and the score is one of the finest studies of instrumentation to be met with in musical literature.

HANDEL'S *L'Allegro, Il Pensieroso ed Il Moderato*, with additional Accompaniments by ROBERT FRANZ. Full score.

BACH'S *Magnificat*, with additional Accompaniments by ROBERT FRANZ. Full score. Leipzig: F. E. C. Leuckart.

ALL students of the works of Bach and Handel are aware that the original scores are in a very imperfect condition. It was the custom of that day to write merely a figured bass for the organ or harpsichord, the performer on those instruments being assumed to be a sufficiently good musician to fill up the harmony from the figures in accordance with the original plan of the work. At the first performance of the music, the parts in question were usually played by the composer himself; and of course in such a case the designed effect would be fully realised. But in the process of time the tradition of the proper method of filling up the accompaniments was lost, and it became necessary to provide some substitute. We have, indeed, heard the music given in its incomplete state—as not long since at one of the Crystal Palace concerts, when the song "Sweet Bird," from *L'Allegro*, one of the very works now before us, was sung without any filling up of the harmonies, the duets between flute and basses, or between voice and basses, sounding meagre in the extreme; but in general additional accompaniments, more or less good, have been introduced. Among those who have thus touched up (or patched up, as the case may be), we may mention the late Mr. George Perry, Mr. Vincent Novello, Sir Michael Costa, Mr. Arthur Sullivan, and (last, not least) Mendelssohn, in his organ part to the edition of *Israel in Egypt*, published by the London Handel Society. Among the most successful of the attempts to complete these old scores are those of Robert Franz. In an interesting pamphlet, published some little time since, and noticed in our number for last December, Franz gives an account of the reasons which induced him to undertake the task, and the methods which he thought it advisable to adopt. Some of the results of his labours now lie before us; and after a careful examination, we are bound to say that they appear to us admirably done.

The chief point that strikes us in connection with these scores is the admirable fidelity with which the spirit of the original is preserved. In some movements—for example, in the air "Sweet Bird" above referred to—the additions consist almost entirely of a few chords for the wind instruments, to fill up the harmony; in other cases, as for instance in several movements of Bach's "Magnificat," much polyphonic imitation is introduced; but in both cases the scrupulous reverence with which the style of the author is adhered to can hardly be too highly commended. It would be very interesting, did space permit, to compare Franz's scores with the originals, movement by movement, and to point out what he has done in each case. For this, however, we must refer the student to the works themselves, and will only, in conclusion, cordially recommend both works in this form to the directors of our choral societies. Bach's "Magnificat" in particular would be worth the attention of Mr. Barnby.

Songs for one voice, with Piano Accompaniment, by J. H. FRANZ.

Ops. 11, 12, 13, 17, 18.

Ave Maria, Agnus Dei, two Quintetts in Canon, with Accompaniment of Organ, or Pianoforte, by ditto. Op. 14.

Three Four-Part Songs. By ditto.

Polonaise Brillante pour Pianoforte. By ditto. Op. 20.

Nachtgesang, for two voices with orchestra. By ditto.

Concert-aria, "*Barbara! perchè fuggi?*" for soprano, solo, and orchestra. By ditto. Offenbach: J. André.

Three Two-Part Songs, with Piano Accompaniments. By ditto. Op. 19. Berlin: A. Flörsheim.

OF the composer of these pieces we are unable to give our readers any information. We believe he is a young man, though, from the fluency displayed in his writings, evidently not an inexperienced one. Of all the works before us, the songs with piano please us the best. Herr J. H. Franz (whom, it is almost superfluous to say, our readers must not confound with *Robert* Franz,) has a copious flow of natural and pleasing melody. His songs are always clear in form, and intelligible; many of them, moreover, are very interesting. We find, however, to discover traces of absolute *genius* in any of them, and are inclined to rank the composer among the large class of writers who possess great talent, but in whose music the "divine spark," as Beethoven termed it, is wanting. In saying this we intend no disparagement to Herr Franz; his music is far superior to a very large proportion of what is produced nowadays; but we see no indications of his possessing the special gifts which place a musician among the great tone-poets. The two quintetts in canon are very clever, and give evidence of the writer's mastery of technical form. The concert-aria, with orchestral accompaniment, is, in our opinion, not so successful as some of the less ambitious pieces. It is Mozartish in form and treatment, but not particularly striking. The

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orchestration is effective and well-considered, without being distinguished by any special originality. On the whole we may say that these works do much credit to Herr Franz's musicianship, and that, though not a great genius, he may claim a very respectable position as a composer.

Favourite Movements from the Pianoforte Sonatas of MOZART. Edited by E. PAUER. Eight numbers.
Favourite Movements from the Pianoforte Sonatas of BEETHOVEN. Edited by E. PAUER. Twenty-nine numbers. Augener & Co.

MOST teachers who desire to give their pupils good music, especially the works of the great classical composers for the piano, have no doubt been met by the difficulty that in many cases entire sonatas are too long for their purpose. A work of twenty pages, or even more, is sometimes apt to dishearten the student,—to say nothing of the fact that while certain simple movements may be suitable to her capacity, others may be altogether beyond her reach. We have ourselves, in talking on this subject to a well-known professor received the reply, "It's no use; girls will not learn those long sonatas." The idea therefore of publishing separate movements for teaching purposes is a very good one; and the selection has been made (we presume by Herr Pauer), with much skill. Thus, among other movements of Mozart, we have the "Rondeau en Polonaise" (not "and Polonaise," as, by a printer's error, it is given on the title), from the sonata in D, the charming variations, and the "Rondo alla Turca" from that in A; and the slow movements from the two greater sonatas in F. Of Beethoven, again, we have most of the slow movements, and many of the *scherzi* in his earlier sonatas—the later ones being, from their greater difficulty, of less use for teaching purposes—besides such pieces as the Prestissimo from the sonata in F minor, Op. 2, No. 1, and the celebrated variations from the sonata in A flat, Op. 26. The entire series has the advantage of the editor's fingering to the more difficult passages.

Festive Season, Six Sketches for the Pianoforte; *A Capricious Moment*, Capricciesto for the Pianoforte; *A Postman's Knock*, Scherzino for the Pianoforte; *Liebeszauber, Clavierstück*; *La Follette, Morceau caracteristique pour Violon, avec Accompagnement de Piano*; *Chansonette pour ditto*. By HEINRICH STIEHL. London: W. Czerny.

THERE is a very curious inequality of merit between these various pieces from the same pen. To speak first of those which fail to impress us as particularly good—we confess to not caring for the two pieces for the violin. They are well written enough; but not very striking in their subjects. The same remark will also apply to the "Liebeszauber." On the other hand, the three pieces which stand first on our list are as good of their kind as they can be. The six little sketches entitled "Festive Pieces" are without exception, excellent. There is a freshness of idea about them which, in these days of commonplace is quite pleasing to meet with. Being both easy and melodious, teachers will find them useful for young pupils who are just getting beyond the rudiments of music. "A Capricious Moment," is also a very interesting little piece; and we must signal out the "Postman's Knock" for special praise, because the well-known rhythm of the "rat-tat" offers a temptation to musical vulgarity which Herr Stiehl has most skilfully avoided. The subject is well treated, and the piece is likely to be very popular.

Piano Studies, by LOUIS KÖHLER, edited by E. PAUER, Books 1 to 4 (Augener & Co.), are a selection of some of the most useful from among the almost endless number of studies which Herr Köhler has published. Of the four books now before us, the first is a series of tolerably simple exercises, intermediate in difficulty between Czerny's "Hundred and One" and his "Étude de Vélocité." The second is a collection of scale exercises in all the major and minor keys; while the object of the third and fourth books, entitled "New School of Velocity," will be seen from their name. Herr Köhler's skill in his particular department is so well known as to render recommendation of these studies superfluous.

Mélodie pour Piano, par F. OROSZ (Cramer & Co.), is neither easy to play nor to listen to.

Deux Valses Brillantes, by STEPHEN HELLER, Op. 42 and 43. (Augener & Co.), are distinguished by the graceful play of fancy, which marks most of this elegant composer's writings. In spirit they remind us of the valses of Chopin; but the ideas are wholly original. Both are somewhat difficult to play well; but tolerably advanced players are sure to be charmed with them.

The Gazelle Galop, by ALEXANDER LAING (Aberdeen: Selby, Wood & Co.), is a fair enough piece, of no great originality, but of average merit.

Theme with Variations for the Organ, by FRANCIS EDWARD GLADSTONE (Novello, Ewer & Co.), is a well-written piece on a pleasing subject. Organists will find it worthy of their attention.

Benedicite omnia Opera, set to music for voices in unison, with varied Accompaniments for the Organ, by F. E. GLADSTONE (Novello, Ewer & Co.), is a simple and useful setting of the canticle, well adapted for those choirs where the singing is unisonous.

A Communion Service, by the Rev. F. W. DAVIS (Novello, Ewer & Co.), is easy and simple, and therefore adapted to the capacity of choirs of even the smallest pretensions.

The same remarks will apply to the same writer's settings of the Responses and the Offertory Anthem "Whatsoever ye would" (Edinburgh: Murray & Gibb).

Benedictus, pointed and arranged to a new and simple Chant, with varied Harmonies, by the same (Novello, Ewer & Co.), is very well done, and deserves to be popular.

The Songs of Wales, edited by JOHN THOMAS, Part 1 (Cramer & Co.), is the commencement of what promises to be a most interesting publication. The Welsh melodies, with a few exceptions, are not so well known as they deserve to be, and the present collection has some features of special value. In many cases more than one version of the same air is given, the harmonists in the present number being Haydn, Kozeluch, C. H. Purday, John Parry, and the editor. Twelve songs are given for the ridiculously low price of one shilling, and the quality is as good as the quantity.

Berceuse (*Rest, happy Babe*), Four-Part Song, by the REV. WALTER MILLER (Weekes & Co.), shows good feeling for music, but we think modulates too frequently and abruptly for such an unpretending piece.

The Violet, Song, by the REV. WALTER MILLER (Weekes & Co.), is a simple setting of an English version of Goethe's poem "Ein Veilchen auf der Wiese stand." Mr. Miller is perhaps not aware that the same words have been set by Mozart.

Thou art all the world to me, Canzonet, by RAYMOND STEINFORTH (Liverpool, Dreaper & Sons), is a very fair specimen of the sentimental ballad.

The Queen of the Year, Song, by CHARLES HENRY SHEPHERD (Augener & Co.), is a very pretty little song, which we can recommend.

The Willow Song, by F. ALBION ALDERSON (Ashdown & Parry), is somewhat commonplace in melody. The same cannot be said of the harmony, which is occasionally startling.

MUSIC RECEIVED FOR REVIEW.

Abt. "Only to meet." (Cramer.)—*Arditi.* "Forosetta." (Cramer.)—*Harris.* "Mirpah!" (Cramer.)—*Budik.* Bruder Lustig Galop. (Hammond.)—*Darnton.* "Lift up your heads." (Hall.)—*Dorusmart.* "The Lilac." (M'Dowell.)—*Desoux.* "Bucéphale." (M'Dowell.)—*Edgar.* Dr. Watts's "146th Hymn." (Pitman.)—*Fischer.* "La jolie Hongroise." (M'Dowell.)—*Frisna.* "Liebeslaege. So halt ich endlich." (André.)—*Frost.* "Like as Christ." (Novello.)—*Gaul.* Crusaders' March, Tarantella. (Augener.)—*Gilbert.* School Harmony. (Novello.)—*Gung'l.* Leipziger Lerchen, Daheim, Copenhagen Waltzes. (Hammond.)—*Horner.* "Sir Roland." (Chappell.)—*Kéler-Béla.* Friedens Palmen Waltzes. (Hammond.)—*Leder.* Carlsbad. (Leduc.)—*Lux.* Op. 29, 32, 33; Op. 52, Marche célèbre, for organ. (Schott.)—*Moas.* Hunting strain. (Cramer.)—*Mey.* "A leaf from the spray." (Cramer.)—*Michaelis.* Berlin galop. (Hammond.)—*Neustadt.* Sous de Marie Thérèse. (Hammond.)—*Offenbach.* "The Dove and the Maiden." (Cramer.)—*Raimo.* "The Sailor's Bridge." (Cramer.)—*Rupès.* Se tu m'amassi, "Think then of me." (M'Dowell.)—*Strauss.* La gruche casée Quadrille. (Leduc.)—*Sullivan.* "Oh! bella mia." (Cramer.)—*Wheeler.* Magnificat and nune dimittis: (Cramer.)

Concerts, &c.

CRYSTAL PALACE.

WE have arrived at that season of the year when, especially in the case of serial concerts, it becomes utterly impossible to keep anything like a complete record of current musical events; our remarks must therefore be restricted to their most salient points, and to these only so far as concerns the production of new or unfamiliar works, and the more remarkable performances of individual executants. Schumann's Concert-stück, for pianoforte and orchestra (Op 92), satisfies both these conditions, for not only was it heard here

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for the first time, but its performance by Mme. Schumann—and it may be added by the band as well—was in every way a remarkable one. This pleasing work, composed in 1849, consists of an introductory adagio and an allegro, which, however, owing to the prominence in the introduction of a theme subsequently elaborated in the allegro, as well as to a somewhat unusual succession of keys, are more correctly to be regarded as constituting an organic whole, than as two distinct movements. Though the transitions and closes in G major, the prevailing key is E minor. At such irregularity, and the unexpected order of modulation thereby induced, purists no doubt will carp; the fact, however, of Schumann's astuteness in avoiding as much as possible in the body of the work so colourless a key as that of G, should perhaps not be overlooked. We can only recall one former occasion of hearing this work—at a concert of the Philharmonic Society, in 1868. That a work by Schumann, so affectingly melodious, so brightly scored for orchestra, and so effectively written for the pianoforte, should not long ago have found its way to the Crystal Palace is somewhat surprising. Herr Joachim's violin concerto (D minor), "in the Hungarian style," Op. 11, is as remarkable as a composition as its composer's performance of it is astonishing and pleasing. Though written in 1858, and soon afterwards remodelled, it had only been heard in England on three previous occasions—viz., at a concert of the Musical Society of London in 1863, at the Philharmonic in 1870, and again last year at the Crystal Palace. This truly national work, as Mr. Macfarren has aptly designated it, owes its title to the frequent employment of the minor scale, consisting of the following succession: D, E, F, G sharp; A, B flat, C sharp, D, peculiar to Hungary, its rhythmus *alla zoppa*, and its rondo finale *alla zingara*. Whether it be from its unusual tonality or its general earnestness and profundity, like the austere to *Der Meistersinger*, it requires to be heard several times before it can be thoroughly appreciated. Having heard it now some dozen times, we have no hesitation in stating our conviction that it is to be ranked among the grandest conceptions of modern times. As its difficulties are such as can only be mastered by Joachim, it is not a work likely to be very often heard. That it was played on this occasion as he alone can play it will scarcely be believed. Among the remarkable performances of individual executants during the past month, Mr. Franklin Taylor's admirable rendering of Beethoven's concerto in G major, No. 4, fairly claims recognition. Of the strangers who have visited us for the first time, it is due to say a favourable impression made by a young lady violinist, Mlle. Friese, a very promising pupil of Herr Ferdinand David, of Leipzig, the very remarkable success as a vocalist gained by a Russian lady, Mme. Lavrowska, during her sojourn among us, which we hail with welcome as it was brief and unexpected, as well as that of the German prima donna, Mme. Otto Alvsleben, who still remains here. Of the actual novelties which claim attention it must suffice to mention Herr Julius Riez's "Lustspiel" overture in B flat, a bright and effective composition, and Dr. Ferdinand Hiller's dramatic fantasia, composed for the opening of a new theatre at Cologne last autumn. This latest of Dr. Hiller's works (Op. 157) consists of five short movements, of which the first four are intended to illustrate Tragedy, Comedy, the Modern Drama, and the Ballet respectively, while the fifth is an overture built upon the principal subjects of the foregoing movements. So ingenious and individual a work is not to be summarily dismissed after a single hearing. That Mr. Manns will accord a repetition of it on the first opportunity is strongly to be advocated.

MR. HENRY LESLIE'S CHOIR.

This still unrivalled choir, which now numbers some 200 members, mustered in full force at the opening concert of the eighteenth season, which took place at St. James's Hall, Feb. 27th—too late for notice in our last month's issue. The programme of music presented was methodically drawn up; the first part being devoted to Italian, the second to English composers. It consisted of no less than twenty-nine detached pieces. Under the first head were included admirable specimens of the madrigalian school, by Luca Marenzio, G. Converso, Giovanni Croce, Giovanni Ferretti, C. Festa, an aria and canzonta by Salvator Rosa (Mr. W. G. Cummings), an arietta by Giordani (Mme. Patey), an aria by Pergolesi (Mlle. Nita Gaëtano), a duo by F. Blangini (Mme. Patey and Mr. Cummings), violin solos by Corelli and Tartini (Mr. Henry Holmes, accompanied on the pianoforte by Mr. W. H. Holmes), and a serenade part-song by C. Pinsuti. In the second part English composers were represented by Samuel Wesley's motett for a double choir, "In exitu Israel," Mr. Leslie's popular trio, "O memory," part-songs by Mr. Walter Macfarren and Sir W. Sterndale Bennett, songs by Messrs. Cummings, Hullah, and Sullivan, madrigals by John Ward, Wilbye, and Pearsall, and violin solos by Mr. Henry Holmes. The performance of the choir generally, and indeed of all concerned, was of the highest excellence, and, judging from the number of encores, which seemed the rule rather than the exception, conduced much to the pleasure of a numerous audience. To those, however, accustomed to the continuous interest of oratorio, symphonic or concerted classical chamber concerts, so fragmentary an entertainment—at which Wesley's glorious motett was the only work of extended interest presented—could not prove otherwise than wearisome. Nevertheless, it provided matter for reflection, and suggested the question, whether Mr. Leslie is right in treating madrigals, which were assuredly composed rather for the delectation of those who take part in performing them, than for the pleasure of those who listen to them, in the arbitrary manner he does. Handed down to us by their composers, like the instrumental works of the same period, without any marks of expression, is it right, for the sake of gaining sharp contrasts of forte and piano, to treat them by rule of thumb, and impart to them an expression other than that both music and text spontaneously demand? In his zeal Mr. Leslie seems to us to have gone beyond the mark in this matter; admirable practice as this overloading of his scores with marks of expression must be for his choir, in effect it is uncalled for and irritating.

MR. WALTER BACHE'S CONCERT.

Mr. Walter Bache's ninth annual concert, given at St. James's Hall, Feb. 28th, with a band of 83 performers and a chorus of 150 voices, was on a grander scale and more comprehensive in its interest than those of preceding years. All along it has been Mr. Bache's principal aim to advance the claims of his former master Liszt, in the hope of inducing the more influential of our concert-giving societies to bring forward his works. In England, unfortunately, concert-giving and the advancement of musical art are far from being synonymous. It is not to be wondered at, therefore, that Mr. Bache's efforts in this direction have not been altogether crowned with success to the extent they deserve; nevertheless, we at least owe it to him that Liszt's pianoforte concerto was probably heard at the Crystal Palace at a much earlier date than it otherwise would have been, and that one of his "Symphonische Dichtungen," *Tasso*, is included in the scheme put forth for the ensuing season by the Philharmonic Society. In the present instance, Beethoven and three of the greatest of the composers that have followed him were adequately represented. Beethoven, by the choral march, "Twine ye the garlands," from the *Ruins of Athens*; Schumann, by his pianoforte concerto in A minor (Op. 54); Liszt, by the chorus of Reapers, from his music to Herder's *Prometheus*, and by his setting of the 13th psalm, for tenor, solo, chorus, and orchestra; and Wagner, by his "Huldigungs Marsch." Schumann's beautiful concerto, which in spite of its difficulties has at length become a favourite with the most advanced pianists, and has therefore been made tolerably familiar, was rendered by Mr. Bache in most masterly fashion, and admirably accompanied by the band under the able direction of Mr. Manns. That a pianist of such remarkable attainments, who certainly ranks among the first two or three of our resident pianists, either native or foreign, has not been heard elsewhere than at his own concerts, seems inexplicable, except upon the grounds of his own exclusiveness and independence, and is as much to be regretted as the fact that his concert only takes place once a year. This last regret was the more palpable in the case of Liszt's psalm; for one could not but feel that it seemed almost a waste of time, energy, and money to expend so much trouble, as it must have cost, upon bringing to a single hearing, without the prospect of an early repetition, a work of so recondite a character, and one which but very few could appreciate without a previous acquaintance gained by conscientious study of the score. Liszt's treatment of this psalm is emotional and dramatic; his own account that he has rendered the first part of it *im Alttestamentarischen* (in the spirit of the Old Testament), and the latter part *neu-testamentarisch* (in the spirit of the New Testament), is the best clue to a right understanding of it. As Mr. Dannreuther aptly expresses it in his explanatory programme of the work, the picture of the Psalmist at the head of his congregation rises before us with dramatic vividness; his passionate appeals and complaints, his trust and hope, his final conviction that he has been heard, and will find help, are presented with a dramatist's clearness and intensity, the chorus repeating the Psalmist's supplications, and the orchestra strengthening and enforcing them.

The performance of this remarkable work, in which the arduous tenor solo was admirably sustained by Mr. Henry Guy, was highly creditable to all concerned. That Mr. Bache, if no one else, may be induced to repeat it is much to be desired. No less acceptable and more to be "understanded of by the people" was the charmingly melodious chorus from Herder's *Prometheus*; this was unanimously re-demanded and repeated. Wagner's gorgeous "Huldigungs

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March," heard for the first time in England, and to which, as it is to be included in the next concert of the Wagner Society, we may revert, was by no means the least interesting item in Mr. Bache's admirable programme. As a relief to the more substantial fare of the evening's entertainment, songs were contributed by Miss Maudsley, Miss Sophie Ferrari, and Mr. Henry Guy; but these, with the exception of one, entitled "A Chain"—one of a set of six by C. Deichmann, lately reviewed in these columns, and by no means of a common order—were of no special interest.

WAGNER SOCIETY.

THE second concert, which took place at St. James's Hall, on the 6th ult., was even more successful than the first. Some of those who were present at the first concert expressed their surprise that Wagner's music should be so warmly received, but accounted for the fact by assuming that the audience was a picked one of individuals already more or less familiar with his music, adding that the true criterion of the attractiveness of his music for the general public would only be made apparent at the concert, given at popular prices of admission, at St. James's Hall. The result of this was most conclusive and convincing. The instrumental portion of the programme was the same as on the first occasion, of which we spoke in our last month's issue. The hall was crowded, the applause enthusiastic, but at the same time discriminative. The overture to *Tannhäuser*, superbly played, was so loudly applauded that it might fairly have been repeated; Mr. Dannreuther, however, passed on to the *Lohengrin* selection. Here the "Bridal" music and the introduction to the 3rd Act were so loudly applauded that it was impossible to resist a repetition of both. The overture to the *Meistersinger* was less warmly applauded, but this was not to be wondered at, for though of all Wagner's instrumental works it is the one most highly esteemed by those most deeply read in Wagner, it is only to be thoroughly appreciated after repeated hearings and study. On the first occasion of its performance in Paris, at one of M. Pasdeloup's concerts, it was actually hissed. M. Pasdeloup addressed the audience, saying he was not surprised at their not liking it, as it was far beyond their comprehension, and consequently it should be repeated at the following concert. Mr. Dannreuther had no occasion to do the like, but it will be well to repeat it on an early occasion. Herr Diener having returned to Cologne, the vocal music (the least satisfactory part of the evening's entertainment) was undertaken by Mlle. Girardi and Signor Garcia. The lady sang "Elizabeth's Prayer," from *Tannhäuser*, and Elsa's song, "Euch Lüften," from *Lohengrin*; and the gentleman gave (in English) Wolfram's song, from *Tannhäuser*, "O du mein holder Abendstern," and a couple of French songs, "Attente" and "Dors, mon Enfant," which belong to Wagner's early time in Paris, but which have lately been republished in Germany. As before, the Kaiser Marsch concluded the programme.

What is likely to prove of more importance than the success of this particular concert is the fact, which we have been authorised to state, that the day following it a sum of £1,200 was subscribed by certain of the audience, as a guarantee fund towards a series of ten similar concerts to be given next season. These will be on a more comprehensive scale, and with a chorus specially organised for the purpose.

We are enabled to add that the programme of the third "Wagner" concert, to be given at St. James's Hall on the 25th instant, will include the overture to *Der Fliegende Holländer*, the "Huldigungs Marsch," the introduction, Isolde's "Liebestod," and the finale from *Tristan*; and, in deference to the wishes of those who experienced so much pleasure at the late concerts, a repetition of the overture to *Tannhäuser* and the selection from *Lohengrin*.

The plan adopted at these concerts of keeping the doors closed during the performance of each piece has been attended with the happiest results, and, where practicable, is one strongly to be commended.

PHILHARMONIC SOCIETY.

THOUGH Sir Michael Costa, by making it one of the conditions of their engagement in the orchestra of Her Majesty's Opera, Drury Lane, that they shall not play at the Philharmonic Society's concerts, has deprived the society of the services of some twenty of its late members, the band brought forward at the first concert of the sixty-first season seemed in no way inferior to that of last year; indeed, we are so well off for skilled instrumentalists in London, that if Sir M. Costa had induced the whole band to revolt, there would have been no great difficulty in forming another equally good. The professional policy maintained by Mr. W. G. Cusins during the six years of his conductorship was never more apparent than at present. During the season in addition to the usual round of works by Beethoven, Haydn, Mozart, Mendelssohn, Spohr, Bennett, &c., C. P. E. Bach's symphony in D, Liszt's poeme symphonique, "Tasso," and Brahms's "Requiem" will be heard for the first time in this country; and for the first time at these concerts G. A. Macfarren's violin concerto (MS.) and overture to *St. John the Baptist* (MS.), Schumann's overture to *Manfred*, Wagner's overture to *Der Fliegende Holländer*, Berlioz's "Le Carnaval Romain," Gluck's overture to *Iphigenia in Aulis* (with Wagner's ending), &c. Unlike our operatic managers, the directors of the Philharmonic Society do not promise more than they are able and intend to perform. It is probably owing to this fact, as well as to their liberal promises, and more than usually advanced tendencies, that the subscription list for the ensuing season is the largest on record. The programme of this first concert was a rich one, and the performance by the band on the whole highly satisfactory. Schumann's "Overture, Scherzo, and Finale," Op. 52, though not so designated by him, might fairly rank as a symphony; and, though not up to the mark of either of his four symphonies, is a remarkably pleasing and agreeable work. It was composed in 1841, and therefore belongs to the same period as his first symphony in B flat, the symphony in D minor (No. 4), and the pianoforte concerto, but both of which were subsequently remodelled. Mendelssohn's pianoforte concerto (No. 1) in G minor was played by Signor Alfonso Rendano, but in a scrambling and by no means satisfactory manner. Beethoven's overture in C, "Die Weihe des Hauses," Op. 124, written for the opening of a theatre, but more suitable for the consecration of a cathedral, was a rare treat. To our thinking, it is only second, if indeed it is so, to the great "Leonore, No. 3;" but this is a point upon which, perhaps on account of its serious character, critics do not agree. The remaining instrumental works were Beethoven's symphony in B flat (No. 4), and Gounod's overture to *Le Médecin malgré Lui*. The vocalists were Mlle. Olivia Girardi and Mr. Bernard Lloyd. The lady comes from America, with a great reputation as an opera singer, with a repertoire of thirty operas at her command. As a concert singer she is far from agreeable. Her songs were the scena and aria "Berenice, ove sei," from Gluck's *Lucio Vero*, scored for orchestra by Mr. W. G. Cusins, and the romanza "Ei dee venir," from Halévy's *L'Ebreo*, or *La Juive*, as it is better known—an opera first played in Paris in 1835, and which, as Mr. Macfarren relates in the programme of the evening, was most successfully produced at Drury Lane Theatre in the autumn of the same year, in English, *but with the omission of almost all the music*, adding that it was less attractive when given in Italian at Covent Garden, in 1851. Mr. Lloyd sang but once; his song was the aria, "Dalla sua pace," from Mozart's *Il Don Giovanni*. He sang it neatly, but would have been heard to better advantage if the accompaniment had been more subdued.

The next concert, on the 2nd inst., will be principally choral, the programme including Brahms's *Requiem*, Op. 45, and Mendelssohn's *Walpurgis Night*.

MADAME SCHUMANN'S RECITALS.

THE first of two recitals of pianoforte music, given by Mme. Schumann, at St. James's Hall on the 5th ult., proved so attractive that the announcement of two more was at once put forth. On no former occasion has this unrivalled pianiste been playing more finely than on her present visit, and never has she been more widely and thoroughly appreciated. Though but the well-deserved reward of her perseverance, for which the musical public cannot be too grateful, it must be a real satisfaction to her to contrast the numerous and enthusiastic audiences of to-day with the scanty but perhaps faithful band of admirers which used to meet at the Hanover Square Rooms on the occasion of her earlier visits to England. No less satisfactory must it be to her to mark the altered tone of the public criticism of to-day as compared with that of the former period, so acutely depreciative of her playing and her husband's music. The selections of music she has brought forward have been varied and well chosen. She has given us a fair amount of Schumann's music, but certainly not too much. The list included his enormously difficult and clever "Etudes en forme de Variations," Op. 13, a couple of the "Phantasiestücke," Op. 12—viz. "Aufschwung" and "Warum," the "Scherzino" from Op. 26, No. 1 of the "Nachtstücke," the romanza in F sharp, Op. 28, the canon in B minor, from Op. 56, and selections from the "Carnaval Scenes" and the "Davidsbündler." All seemed to be thoroughly appreciated, and several were re-demanded. Schubert was represented by his sonata in B flat (posthumous), the fantasia in G, Op. 78, and the two "Moments Musicals," in C sharp minor and F minor. On no previous occasion has the remarkable beauty of these sonatas been brought before us in so strong a light. The impressive and yet unexaggerated manner in which they were rendered was nothing less than a revelation. In Mendelssohn's variations in B flat, Op. 82, and capriccio in E major, Op. 33, in Chopin's Nocturno in G minor, as well as in the severer schools of Bach and Scarlatti, as represented by the so-called "Italian" concerto, and Partita, in G major of the former,

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and by an andante and presto of the latter, Mme. Schumann seemed equally at home. At the first of these recitals a young lady violinist, Mlle. Friese, was heard for the first time, and made a very favourable impression by her performance of the adagio from Spohr's Ninth Concerto. Songs, chiefly by Schubert, Schumann, and Mendelssohn, were contributed at each recital successively by Mmes. Sauerbrey, Lavrowska, and Otto Alvsleben.

MONDAY POPULAR CONCERTS.

MME. SCHUMANN and Herr Joachim, who have been "guesting it" among us (if we may so anglicise the German equivalent), have been the principal source of attraction at these concerts during the last month. It is due to their influence that several new or seldom heard works have been brought forward. The only living composer whose claims both these great artists seem most anxious to assert is Herr Brahms. That he holds a high place, if not the highest, among those composers of the present day who still adhere to established forms is unquestionable. The works by this composer, who now seems fairly to be making his way in England, brought forward by Mme. Schumann were the two "Ballads," in D major and B minor, Nos. 2 and 3 of four pieces, Op. 10. Though they belong to an early period of his career, their pleasing character and striking originality at once arrest attention, and stamp them as the works of a composer of no common order of mind. At Herr Joachim's instigation, Brahms's sextett in B flat, Op. 18, for strings, which had only been heard here on one previous occasion some years ago, was again introduced. The enthusiasm it evoked on the present occasion, as contrasted with the cold reception accorded to it on its first hearing at these concerts, may fairly be adduced as a proof of the growth of the appreciative powers of Mr. Chappell's audience. So well did it please, that it should be followed at an early date by the same composer's similar work in G, Op. 36, which on its late introduction at one of Mr. Henry Holmes's "Musical Evenings" made a very favourable impression, and in some points is the more interesting work of the two. To Herr Joachim we are also indebted for a hearing of Beethoven's quartett in C sharp minor, Op. 132. Mr. Chappell has often been urged to bring Beethoven's posthumous quartetts to a hearing, and as often has it been retorted, "What's the good? no one will understand them." Understood or not, a hearing of this remarkable and seldom played work was a rare treat to musicians, and seemed equally pleasurable to the audience generally. Besides Brahm's "Ballads," among the most important of Mme. Schumann's solos, have been Beethoven's famous "Waldstein" sonata (Op. 53), and Bach's prelude and fugue in E minor (for organ), a transcription of which by E. Blackshaw, is published by Augener & Co. Her spirited playing—in company with MM. Joachim, Ries, Strauss, and Piatti—in Schumann's quintett in E flat, Op. 44, the most popular of all Schumann's works for the chamber, and which of late years has become as attractive a one as any in the "Monday Popular" repertoire, should not be passed over without recognition. Herr Joachim, who always seems to think less of himself than of the music in hand, has not been heard as a soloist so often as he might have been. Nothing could exceed the perfection of his rendering of Bach's "Chaconne," and the adagio from Spohr's concerto in C minor, Op. 28. On each occasion he was loudly recalled, and appropriately substituted, in the one instance, a prelude by Bach, and in the other a barcarolle by Spohr. On one evening Miss Agnes Zimmermann was the pianist. Her choice of a *suite de pièces* (in G minor), by Handel, for her solo was not an unwelcome variety from the regulation sonata. She was heard also to advantage, with MM. Joachim and Piatti, in Mendelssohn's trio in D minor, Op. 49. Among the vocalists there have been Mme. Lavrowska, Mr. E. Lloyd, and Mr. Santley.

Mr. Kuhe's annual festival at Brighton took place during the month of February. Owing to a misunderstanding, our report did not arrive till our last number had gone to press. The principal works performed were the following:—*Oratorios, Cantatas, &c.*: *Elijah*, *Judas Maccabæus*, *The Last Judgment*, Costa's *Eli*, Bennett's *Woman of Samaria*, Sullivan's *Tempest* music (the last three works conducted by their respective composers), and Miss Gabriel's cantata, "Evangeline," written expressly for the festival. *Orchestral Works*: Beethoven's symphony in D, Mozart's in E flat, Haydn's in G (letter V), Spohr's *Power of Sound*, Mendelssohn's Scotch symphony, Benedict's scherzo, *A Tale of Fairyland* (conducted by the composer), the overtures to *Fidelio*, *Oberon*, *Figaro*, *Ruy Blas*, and *Zauberflöte*, and the entr'acte to *Lohengrin*. Mr. Kuhe played Mendelssohn's concerto in D minor, Mozart's in C, Moscheles' in G minor, Liszt's arrangement of Weber's polacca in E, and Hummel's septett. Mr. Carrodus played Spohr's *Scena Cantante*, Molique's concerto in A, and (with Mr. Burnett) Mozart's double concerto for violin and viola. The principal vocalists were Mmes. Edith Wynne, Carola, Lancia, Patey, Enriquez, and Julia Elton, Messrs. Vernon Rigby, Cummings, Lloyd, G. Perren, Foli, Lewis Thomas, and Santley. The conductors were Mr. F. Kingsbury and Mr. Kuhe.

The last of the present series of Mr. Ridley Prentice's excellent concerts at Brixton took place on the 11th ult. The principal works performed were Mr. G. A. Macfarren's quintett in G minor for piano and strings, Weber's sonata in C, played by Mr. Prentice, who was deservedly recalled, Marcello's violoncello sonata in G minor (Signor Pezze), and Haydn's quartett in F, Op. 77, No. 2. We are glad to learn that these concerts have been pecuniarily successful, and wish Mr. Prentice all encouragement in his efforts for the diffusion of good music.

Mr. Aptommas, the eminent harpist, gave a "harp recital" at the Beethoven Rooms on the 5th ult.; this being his first appearance in London since his return from Germany. By his masterly execution of his solos, especially in a grand fantasia by Alvars, and his own transcriptions of national airs, the concert-giver proved that the universally enthusiastic tone of the foreign press on the occasion of his recent foreign tour was not unwarranted. We doubt, however, the expediency of playing Beethoven's "Moonlight Sonata" on the harp, while freely admitting that Mr. Aptommas does all that can be done with it under the circumstances.

Madame Eugene Oswald gave a concert at St. George's Hall on the 20th ult., assisted in the instrumental department by Messrs. H. Holmes, Daubert, and T. H. Wright. Mme. Oswald's excellent playing was heard to advantage in Beethoven's trio in C minor, Chopin's polonaise in C (with violoncello), Schubert's fantasia in C, Op. 15, and Liszt's transcription of the "Spinnerlied," from the *Fliegende Holländer*. The gentlemen associated with her also gave solos on their respective instruments. The vocal music was of inferior quality.

At Herr Piccozna's second recital at the Victoria Hall, on March 7th, that gentleman performed Beethoven's sonata "Appassionata," Weber's "Moto Continuo," a portion of Hummel's septett (accompanied on a second piano), and various short solos. Mmes. Sauerbrey and Baum were the vocalists.

Musical Notes.

THE second of two excellent chamber concerts was given at Bedford, by Herr Wolff, on the 6th ult., at which Herr Joachim, Herr Kummer, and Signor Piatti assisted. The principal features of the programme were Beethoven's quartett in E flat, Op. 16, a part of the same composer's serenade-trio, Op. 8, and Schumann's seldom heard, trio in F, Op. 80.

MR. SEPTIMUS PARKER, the resident professor of music at Epsom, is giving a subscription series of classical concerts in that town. The first two took place on the morning and evening of the 20th ult., when the chief works given were Beethoven's quartett in G, Op. 18, No. 2, Dussek's sonata in B flat for piano and violin, Mendelssohn's trio in C minor, Haydn's quartett in D, Op. 64, No. 5, Beethoven's sonata in A, Op. 69, for piano and violoncello, and Mozart's piano quartett in G minor. The string quartetts were excellently played by Messrs. T. Watson, A. Reynolds, E. Deane, and R. Reed (all members of the Crystal Palace Band); the pianist was Mr. E. Prout, and the vocalist Mr. W. Winn.

A VERY interesting performance of chamber music took place at Birmingham on the 21st ult. The day being the 188th anniversary of the birth of Seb. Bach, the programme was entirely selected from that composer's works, and comprised his concertos for three pianos in D minor and C major, the concerto in D for piano, flute and violin, a sonata for piano and violin, a suite for violin solo, another for violoncello, and solos for piano. The performers were Messrs. Ludwig, Jung, Priestley, Vieuxtemps, Moreton, Sturges, Dr. C. Heap, A. Trickett, and S. S. Stratton.

HERR E. PAUER gave the first of three lectures on the "History of the Oratorio," at the Exeter Hall, on the 19th ult. We hope in our next Number to present our readers with some account of the lectures, the pressure on our space this month necessitating its postponement.

IN noticing the annual "Reid Concert," at Edinburgh, in our last issue, we should have added that it was followed by two others. The omission was due to the fact that the programme of the "Reid" concert along reached our office. Under Professor

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Oakeley, the annual "Reid" Concert seems to have grown into a festival, and that an orchestral one. The idea of instituting orchestral festivals is one heartily to be applauded; it is saddening to see the splendid orchestras brought together at the Birmingham and our other festivals, set down to play only accompaniments. May the managers of these take a lesson from Professor Oakeley!

We are glad to see from the Edinburgh papers that Professor Oakeley is sufficiently recovered from his serious accident of last year to go on with his organ recitals. The *Daily Review* of the 14th ult. says:—Yesterday afternoon Professor Oakeley performed on the organ in the music class-room, in the presence of a large audience of the students and their friends, when he displayed all his wonted power. The programme was as follows:—

Andante Maestoso, Allegro—Organ Concerto, No. 2	*Handel.*
Air—"Angels, ever bright and fair" (Theodora)	
Adagio Cantabile, Menuetto e Trio—Septett	*Beethoven.*
Andante—Organ Fantasia, Op. 5	*G. Merkel.*
Adagio—Symphony, Op. 12	*Pleyel.*
Marche Funèbre—F. F. Sonata, Op. 23 (edited by Liszt)	*Chopin.*
Gavotte—"Iphigenia in Aulis" (by request)	*Gluck.*
Andante—Allegro Marziale—(for organ)	*F. E. Bache.*

MR. THOMAS OLIPHANT, for many years connected with the Madrigal Society, first as Secretary and subsequently as President, died on the 9th ult., in the 74th year of his age.

As neither of the opera houses promises the production of *Lohengrin* this year, it will be satisfactory to the many who take an interest in Wagner's music to hear that Dr. Wylde intends giving a concert performance of the entire opera at St. James's Hall. Though much will necessarily be lost from the absence of the stage accessories, the work in question will suffer far less from a merely musical recital than the composer's late operas, such, for instance, as the *Meistersinger*, or any of the "Nibelungen" dramas.

THE recent concerts of the Wagner Society have created great enthusiasm in many of the members of the orchestra. As an amusing illustration of this, we may mention that one of our best and best-known instrumentalists having had a son born to him on the day of the rehearsal for the concert, has commemorated the event by naming the child "Edward Dannreuther Wagner P——."

MISS S. F. HEILBRON, the well-known and talented young pianist, is about to make a Continental tour, and intends giving a farewell concert previous to her departure.

MR. FRITZ HARTVIGSON has been officially appointed pianist to H.R.H. the Princess of Wales.

ORGAN APPOINTMENT.—MR. R. B. Bateman, of the Parish Church, Penrith, to be organist and choirmaster of the Parish Church, Aylesbury, Bucks, and choirmaster of the Vale of Aylesbury Church Choral Association.

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The Monthly Musical Record.

MAY 1, 1873.

HANDEL'S "PASSION MUSIC."

BY EBENEZER PROUT, B.A.

(*Concluded from p. 28.*)

To the superb chorus referred to at the close of the last article succeed a recitative and air for Peter, "Let me follow Jesus sadly," flowing and thoroughly Handelian in character, but of no very special merit. A long recitative, narrating the leading away of Jesus to Caiaphas, and his examination by the high priest, leads to an air for the "Daughter of Zion," "The claws of bears and lions savage," one of the least interesting songs in the work. The composer, however, subsequently introduced it into *Deborah* as "To joy he brightens my despair." In the performances of this oratorio the movement is judiciously omitted.

Next follows the scene of Peter's denial and repentance. The author of the libretto has brought the apostle forward actually employing what may be mildly termed "profane language" in the song, "In hell's abyss may I be hurled," and in order to give those of my readers who understand German a fair idea of Herr Brockes' poetry, I subjoin the original words of this air:—

> "Ich will versinken und vergeh'n,
> Mich stürz' des Wetter's Blitz und Strahl
> Wo ich auch nur ein einnig mal
> Hier diesen Menschen sonst gesch'n."

Such lines as these would surely be enough to check the inspiration of most composers; but Handel has nevertheless set them to forcible and dramatic music.

The apostle's repentance is depicted in two songs, in the first of which he bewails his sin, while in the second he prays for pardon. Both are of great beauty; the former, "Wail thou who mankind defilest," has a charming obbligato for the oboe, most expressively written, the solo instrument alternately responding to and accompanying the vocal phrases. The following air, "Saviour, see my deep repentance," is of a tender and pathetic feeling. Handel afterwards introduced it into *Deborah* (transposing it a third lower for a contralto voice), as Barak's song in the second part, "Impious mortal, cease to brave us." The music, however, seems much better adapted to its present situation than to the warlike defiance of Sisera uttered by the Jewish leader.

At the close of this scene we meet for the second time with a "Choral of the Christian Church." The melody here introduced is the appropriate penitential hymn—

> "Ach Gott und Herr,
> Wie gross und schwer
> Sind mein' begang'ne Sünden."*

In the present choral, as in the large majority of those to be met with in Bach's sacred music, the instruments play in unison with the voices.

The progress of the sacred narrative is then resumed, and another long recitative, ending with the question of Caiaphas to the council, "What think ye?" leads to a short and dramatic chorus, only four bars in length, "Be he to death condemned." A somewhat dull and commonplace song, "Oh! think, ye savage viper brood," succeeds; but a short recitative introduces a song which must certainly be pronounced one of the gems of the work.

* O Lord my God,
How great my load
Of sins and past offences."

This is the soprano air for the "Daughter of Zion," "My offences 'tis that chain him." The solo oboe, to which Handel in this oratorio shows himself especially partial, is employed here with most charming effect. The composer no doubt felt that this song was too good to lie buried in this place, and he subsequently used it in *Esther*, as the air of the queen, before going into the presence of Ahasuerus, "Tears assist me, pity moving."

We next come to a recitative and air for Judas, who is just about to hang himself. The original words of this air are so grotesquely horrible, that I cannot refrain from giving my readers one more specimen of Herr Brockes' muse:—

> "Lasst diese That nicht ungerochen'
> Zerreisst mein Fleisch, zerquetscht die Knochen,
> Ihr Larven jener Marterhöhle!
> Straft mit Flammen, Pech und Schwefel,
> Meinen Frevel,
> Dass sich die verdammte Seele
> Ewig quäle."

The music of this song is dramatic and forcible, rather than pleasing; and another recitative follows it, in which the traitor, in the last extremity of desperation, addresses himself as "verdammter Mörder" (damned murderer). The coarseness of language employed in various parts of this work—*sacred* music, be it remembered—throws a curious light on the condition of public taste a century and a half ago.

After Judas has departed, we meet with another most exquisite song for soprano, "Ye to whom God's grace extendeth." Apart altogether from the beauty of the ideas, this song merits notice for the richness and fulness of its accompaniments. In addition to the complete string quartett, and a solo oboe, the score contains parts for two bassoons; and these instruments are not used, as most frequently with Handel, either to double or alternate with the basses, but have independent parts, filling up and enriching the harmony. Like most of the best movements of the present work, this song was used afterwards by the composer, who transferred it without alteration to *Deborah*, as "In Jehovah's awful sight."

A short recitative leads us next to the chorus, "Condemn this malefactor," another of the short dramatic movements, several of which are to be found in this setting of the *Passion*. On the whole they are scarcely equal in marked character to those of Handel's earlier treatment of the same subject; and, though vigorous and concise, have a strong family likeness. Of the following song, "Speakest thou not when accused?" the only thing worthy of notice is that the composer subsequently introduced it into *Deborah*, as "While you boast the wondrous story."

The conversation between Pilate and the Jews is then given in alternate recitatives and short choruses. To the last of these, "Let him be crucified!" succeeds a fine recitative, "Bethink thyself, O Pilate!" The last part of the words of this piece afford another striking instance of the refined taste of the poetaster! Literally translated they run thus: "I wonder, thou offspring of the dragon, that thy tongue does not blacken and stiffen in thy cursed throat!" It is almost needless to add that the adapter of the English words has paraphrased somewhat freely!

Passing over the next two or three movements, as being of no special interest, we find an air for the "Daughter of Zion," a beautiful *alla Siciliana*, in D minor, "A crown of thorns," full of tenderness and grace. Two more soprano songs follow, the second of which, "Jesus, thou art pouring ever," with an accompaniment for two oboes and basses, is of great beauty. So far as my memory serves me, none of these airs were subsequently used elsewhere by the composer.

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In the following chorus of the mocking Jews, "To thee let every soul be subject," we find for the first time in this work a movement borrowed from an earlier composition of our author, unless indeed any of the preceding numbers are to be found in his earlier Italian operas, with which I am unacquainted. The chorus in question is taken from the *Birthday Ode to Queen Anne*, where it is, if my memory serves me, the chorus, "The day that gave great Anna birth." The subject and most of the details were subsequently employed by Handel in the superb opening chorus of *Deborah*, "Immortal Lord," at the words "O grant a leader to our host."

After another somewhat uninteresting song, we come to another fine air, "Lord and Christ! thou sufferest sadly," the music of which seems, however, somewhat too cheerful for the feeling of the words, and much better adapted to the text to which the composer adapted it later, "Choirs of angels all around thee," in *Deborah*.

The following solo and chorus, "Haste, ye souls by sin embarrassed," is interesting from the fact that the text is that of one of the few passages from Brockes' poem which Bach introduced into his *Johannes-Passion*. The German words, "Eilt, ihr angefochten Seelen," are nearly the same in both works, Bach having made some few but advantageous changes. There is moreover considerable similarity in the treatment of the subject by the two masters, both movements being in the same key of G minor. Space forbids, however, a closer comparison. Those who are interested in the matter can easily refer to the scores; it is sufficient here to call attention to the resemblance.

The short and pathetic duet which succeeds was used later in *Esther*, as "Who calls my parting soul from death?" After two more good but not remarkable songs, another choral is introduced, "O human child by sin beguiled." The German words of this choral are the third verse of the old hymn, "O Traurigkeit," and the melody itself has also been used by Graun in his oratorio, *Der Tod Jesu*.

A short recitative next leads to a fine chorus, "Ha! if thou be in truth the Son of God, come down from the cross," full of fire and dramatic force, though perhaps almost too lively for the situation. The following song, "What wonder sun and moon their light," is one of the most charming solos in the work. It contains a beautiful accompaniment for two bassoons, which mostly double the violins in the octave below. The chief themes of this air supplied Handel with the material for the exquisite, though little known, tenor song in *Esther*, "O beauteous queen, unclose thine eyes;" but the later version has many beautiful touches of grace and tenderness not to be found in the earlier draft of the air.

After another short and not very interesting arioso, we come to a "Trio of Believers," "O awful word," which furnished the composer with the subject for the chorus, "Mourn, all ye muses," in *Acis and Galatea*. Indeed, the opening bars of the two pieces are almost identical.

On the remainder of this work there is but little to say. There are still some three or four songs, but none of any great merit. Instead of ending the work (as in the earlier *Passion*) with a chorus, Handel concludes with a choral, two verses of which, separated by a somewhat old-fashioned soprano song, are sung. The two verses are from the hymn, "Wenn mein Stündlein vorhanden ist" (When my hour is come), and the melody is one very frequently used by Bach in his Kirchen-Cantaten.

As will be seen from this article, so much of the *Passion of Christ* was used by Handel in his later works that a performance of it, if given, would be to a hearer well acquainted with the oratorios a series of surprises; he would be constantly meeting old friends with new faces. No less than twenty movements are to be found in other works of the composer, mostly in *Esther* and *Deborah*—a conclusive proof of the value he set upon it. That as a whole it is by no means unworthy of his fame, will I think, sufficiently appear from this incomplete and imperfect analysis.

BACHIANA.—III.

BACH'S creative and inventive power is most remarkable. In his compositions there is scarcely a single passage, a single part which has not its meaning, its office to perform, and whose omission would not materially affect the completeness and unity of the whole. In some music we occasionally find insignificant passages, evidently introduced to fill up gaps arising from the poorness of invention in the composer. Such instances best illustrate the real difference between a first and a second-rate composer. In Bach we find no passages which might be dispensed with without injuring the equilibrium or general beauty of the piece. Everything tends to heighten the effect and to consolidate the whole. The single parts of Bach's pieces seem like so many independent melodious threads, which, nevertheless, are interwoven in the most natural way to form a perfect fabric. It is as in such an ideal republic as Sir Thomas More imagined in his Utopia, "where all the citizens enjoy the same importance and independence, yet each submits readily to the common will, and contributes towards the common good;"

> "Where none are for a party,
> Where all are for the state."

Logical, systematic, and comprehensible, Bach's music impresses us by its simplicity, precision, and natural flow.

Formerly the German music was almost wholly ecclesiastical. After some time, however, the composers felt that such ascetic treatment is not the only one of which the art is capable, and that an enlargement of such narrow views was urgently required. But the German mind, prone to speculate on theories and to lose itself in mere problematical possibilities, failed in this, as in other instances, to find the practical and essential means of supplying the want. No art can flourish except on a foundation of science; but it is going too far to assert that high art can be evolved and built up from scientific knowledge alone, however deep and broad that knowledge may be. This bigoted doctrine the German composers before and immediately after Bach preached, and out of their dogma resulted no end of dry, stiff music, destitute alike of charm, melody, animation, and feeling.

The dreadful Thirty Years' War had mercilessly destroyed the early blossoms of German art. It was not astonishing that after the restoration of peace, when quieter times returned, the organ was almost the only exponent of musical ideas. Thus compositions for the organ greatly predominated. This instrument, with all its advantages for combinations, has a comparatively limited sphere of action, which restricts and cramps the composer's fancy, and produces a decided monotony. The reaction was sure to come, and—it came. Italian music soon after reigned supreme in Germany. But it is just here that we get an insight into the greatness of Bach. Sebastian Bach, in the full consciousness of his superiority over all contrapuntal and other scientific rules, might well have disdained to do homage to the Italian music, a music which owed its existence to the voice of the people, and treated the science merely as an accessory. But Bach did the very reverse. With endless trouble he procured copies of the best works of his Italian

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and French contemporaries, and studied them carefully and with complete impartiality. Bach was not in these things a mere imitator; he did not copy the *form*, but he penetrated into the *intellectual part* of the composition, and at last, impressed with its spirit, he presented the world with those unsurpassably beautiful suites, partitas, preludes, fugues, concertos, sonatas, which now, a hundred and twenty years after his death, exercise the same charm as when the venerable cantor put them on paper. Bach combines the *thoroughness* and *solidity* of the German style with the *clearness* of the Italian art and the *elegance* of the French. He applied all the different elements in an equal manner; it is this genuine artistic beauty which renders his works imperishable; their plastic beauty is as intact to-day as is the simplicity and the charm of his melodies. There is a *universality* in his genius, the most intricate combinations of his harmonies sound to us as natural and as complete as if they were written only twenty years ago; if anything strikes us as peculiar in Bach's music, it is a delicious quaintness, which some people have wrongly designated as "rococo." The name "rococo" implies something antiquated or out of fashion. However, as the music of Sebastian Bach is fortunately not antiquated, and has never been in what is generally called *fashion*, it cannot be said to have gone out.

Almost every form of music, and more particularly of instrumental music, was improved by Bach. All the old French, English, German, and Italian dances—the courante, sarabande, gaillarde, passepied, passacaille, bourrée, gavotte, chaconne, gigue, musette, rigaudon, burlesca, minuet—each and all were treated by Bach in a much more artistic way than by any other composer, if we except Handel and Rameau. To give an idea of Bach's fertility as a composer, I may mention that he wrote *two hundred and twenty-six* complete cantatas for solo voices, chorus, and orchestra; three complete "Passions," or sacred oratorios, of which the greatest, that of St. Matthew, has at last found a recognition in England; seven masses, amongst them that stupendous, glorious work, "the High Mass," in B minor; twenty-one shorter church-services, with Latin words; eighteen cantatas for various occasions; four great funeral services; thirty-nine distinct long works for the organ; twenty-nine shorter organ pieces; forty-eight preludes and fugues for the clavecin; six French, six English suites; six partitas; fifteen inventiones and fifteen symphonies; sixty or seventy minor pieces, sonatas for the clavecin and violin, for the clavecin and flute, and a multitude of others.

In fertility Sebastian Bach has only been approached by Handel, Haydn, Mozart, Rossini, and Schubert.

To understand Bach well and to appreciate his peculiarities is not very difficult, and on this subject I would offer some suggestions. Formerly a collection of Bach's works could not be made except with some difficulty, and at a rather heavy cost; but in our days of commercial enterprise and activity, Bach's clavecin and other pieces have been published in such a thoroughly readable form and at such moderate prices, that it becomes almost a duty of every lover of music to procure them for his library. Bach's works for the clavecin might be called the arch leading to the dome that encloses his most sublime creations. I would advise all students to begin with the six small preludes, and afterwards to take the inventiones for two parts. When the mechanical difficulties of these delicious little duets have been conquered, the fifteen symphonies for three parts may be attempted. The six French suites would come next, and after these the six duet sonatas for clavecin and violin, or those for clavecin and flute, may be taken. Next, I should recommend the six great English suites, and the charming partitas, the Italian concerto, the different toccatas.

Only after such preparations should the student begin the forty-eight preludes and fugues, called "The Well-tempered Clavecin." But great enjoyment can also be derived from playing the organ works in the form of a duet for two performers on one instrument. The study of all these works will lead to a real and thorough understanding of his music; moreover, the player will acquire not only a sincere love for the great composer, but also gain experience and a valuable mastery of the instrument.

In Sebastian Bach's works we find the glorification of Protestantism. Never was the praise of the Almighty and his mercy sung with greater fervour, purity, or sincerity. That Bach well understood the importance of the Reformation, that he well knew the benefits the world owes to that gigantic movement, is shown by his composing that splendid motett on Luther's hymn, *Eine feste Burg ist unser Gott*. He wrote this sublime work for the bicentenary celebration of that event.

As regards our instrument, Bach will always be considered the main source from which real musical art, till then uncouth, rough, and devoid of intellectual life, derives its culture, its laws, and its chief development. As is often the case with great men, Bach was but little and imperfectly understood during his lifetime. Once, when Mozart came to Leipzig, Doles, then cantor of the St. Thomas School, showed him one of Bach's motetts, more as an object of local interest than claiming for it the rank of an important piece. The enthusiasm and delight of Mozart can hardly be described; this work acted like a revelation upon him. And amongst the many great merits Mendelssohn possessed, one of the greatest was that of unearthing Bach's *St. Matthew Passion*, which had been slumbering for one hundred years, by performing it in Berlin. At the present moment this noble specimen of Christian art is performed regularly in Germany, and enjoys a popularity similar to that of Handel's *Messiah* in England, and the enthusiastic reception it met here during the last weeks warrants the assertion that this glorious monument of Christian musical art will soon be as popular in England as it is in the native country of its immortal composer.

E. PAUER.

BEETHOVEN'S "EROICA" SYMPHONY.

TRANSLATED FROM R. WAGNER'S "PROGRAMMATISCHE ERLÄUTERUNGEN."

THIS extremely important tone-poem—the master's third symphony, and the work in which he first completely asserted his individuality—in many respects is not so easy to understand as might be anticipated from its title, because it is precisely this title which unintentionally leads one to look for a succession of heroic achievements, represented by tone-pictures in a certain historically dramatic sense. He who relies upon such expectations for a proper understanding of this work will certainly feel perplexed, and though at last he may arrive at the truth, it will be without having derived full enjoyment from it. If, therefore, I have undertaken the task of explaining as briefly as possible the views I have formed of this musical creation from its poetical intent, I have done so in perfect good faith, and with the view of imparting to future listeners to the work such a knowledge of it as otherwise they would not of themselves be able to attain, except after having repeatedly heard it played in the most perfect manner.

In the first place its appellation of "heroic" is to be taken in its broadest sense, and by no means as referring simply to a military hero. If by "hero" is generally to

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be understood the full, perfect man, who is capable of experiencing in their highest degree and intensity all the purely human sensations of love, of pain, and power, we shall then be able correctly to grasp the drift of the subject which the artist has sought to impart to us through the powerfully impressive tones of his work. It is the artistic aim of this work to deal with all the manifold and forcibly convincing sentiments of a strong and fully developed individuality, to which nothing human is strange, but which comprises in itself everything that is really human, and in this way asserts, after the sincerest manifestation of every noble passion, that it has arrived at a definition of its nature which unites the most feeling tenderness with the most energetic power. It is the heroic aim of this work of art to portray the advance towards this conclusion.

The first movement comprises, as it were in a glowing focus, all the most ambitious, youthful, and active emotions of a richly endowed human character. Bliss and woe, pleasure and pain, cheerfulness and sadness, thinking and longing, languishing and revelling, boldness, defiance, and an indomitable self-reliance alternate and assert themselves so fully and so directly that, while we are sensible of all these emotions, we feel that not one of them can perceptibly be detached from the others, but that our interest must be centred in the man who reveals himself as susceptible to them all. Nevertheless, all these emotions proceed from one main faculty, and this is energetic power. This power, infinitely enhanced by all emotional impressions, and forced to an utterance of the super-abundance of its nature, is the mainspring of this musical picture; it masses itself—towards the middle of the movement—into an annihilating force, and asserts itself so defiantly that we seem to see before us a world-destroyer, a Titan fighting with gods.

This crushing power, which at the same time fills us with feelings of rapture and dread, presses on towards a tragical catastrophe, the serious importance of which manifests itself to our feelings in the second movement. This manifestation is presented by the tone-poet in the garb of a funeral march. The sensation imparted to us by its keenly expressive musical speech is one of overwhelming grief and solemn mourning; it seems to portray the progress of an earnest manly sadness from mournful complaining to tender emotion, to remembrance, to tears of love, to heartfelt elevation, to inspired exclaiming. From feelings of pain there springs up a new power, which warms and elevates our feelings; to sustain this power we recur again to pain; we yield ourselves up to it till it dies away in sighs; but at this very moment we gather up again our full strength; we will not succumb, but endure; we repress not our mourning, but cherish it with a manly and courageous heart. Who is there that can paint in words the endlessly manifold, but at the same time inexpressible, emotions which make themselves so delicately felt in their progress from pain to highest exaltation, and from exaltation to tenderest sadness, until their last dissolution in unsatisfied musing? The tone-poet alone could effect this in this wondrous piece of music.

The third movement, by its excessive brightness, shows us man's power divested of its destructive daring by the severe pain by which it has been curbed. Its wild impetuosity has taken the form of fresh and lively activity; we have now before us the lovable, cheerful man, who in health and happiness passes through Nature's plains, smiling at her flowery fields, and making the forest heights resound with his merry hunting-horn; his present feelings the master imparts to us in this bright and vigorous tone-picture, and what these are he finally tells us by those horns which musically express the hero's gay and blithesome humour, but which at the same time is full of tender feeling. In this third movement the tone-poet shows us the man of sensibility, but from an opposite point of view to that in which he has presented him to us in the second movement; there the severely but bravely suffering, here the glad and vigorously active man.

These two sides of his nature the master now brings together in the fourth and last movement, in order at length to show us the complete and harmoniously constituted man in that condition of feeling in which the mere thought of pain has instigated him to deeds of noble activity. This final movement is therefore the consequent clear and explanatory antitype of the first movement. As in that we have seen all the human emotions at one time making themselves felt by their infinitely varied utterances, at another repelling each other by their violent dissimilarity, so in this their various points of difference unite towards one conclusion, which by its harmonious comprehension of all these emotions presents itself to us in a goodly and plastic figure. This figure the master has restricted to a remarkably simple theme, which presents itself to us as something fixed and definite, and is capable of infinite development, from the most delicate fineness to extreme vigour. This theme, which may be regarded as representing a firm manly individuality, is surrounded by, and from the beginning of the movement yields itself to, all the softer and tenderer emotions, which develop themselves into a declaration of the purely feminine element, which at last manifests itself in the manly principal theme—as it strides energetically through the whole movement—with continually increasing and varied interest as the overwhelming power of Love. This power breaks forth with all its fulness upon the heart towards the end of the movement. The restless motion ceases, and in noble and affecting repose love declares itself, at first gently and tenderly, then by degrees growing to ravishing enthusiasm, and at last taking possession of the entire manly heart, even to its lowest depths. Here once more this heart gives utterance to the thought of life's pains; yet the breast, overflowing with love, swells—the breast which in its joy comprehends also its pain, just as if joy and woe in their effect upon mankind were one and the same thing. Once more the heart palpitates, and makes the tears of noble manliness to flow; yet from the charm of sadness breaks forth the triumphing shout of power—that power which has allied itself to love, and in which the full and perfect man now rejoicingly calls out to us for an acknowledgment of his godhead.

But the unspeakable, which with the greatest embarrassment I have here attempted to hint at in words, could only be fully revealed by the master's tone-language.

BACH'S "PASSION" AT ST. PAUL'S CATHEDRAL.

FOLLOWING the excellent example set for the first time two years since at Westminster Abbey, the authorities of St. Paul's Cathedral held a special service on the 8th ult. (being the Tuesday of Passion week), the principal feature of which was the performance of a large portion of Bach's *Passion according to Matthew*, with full orchestral accompaniment. Though the frequent recent performances of this work have to a considerable extent rendered it familiar to our London choristers, it need hardly be said that its production was attended by far greater difficulties than were presented at a previous special service in the cathedral, when a selection from Mendelssohn's *St. Paul* was brought forward. An absolutely perfect rendering was

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therefore scarcely to be expected; but, though slight blemishes were occasionally apparent, the performance as a whole was one that reflected the greatest credit on all concerned, and especially on Dr. Stainer, the organist of the cathedral, who conducted.

Detailed criticism of what was much more a religious service than a musical performance would be out of place; we shall therefore merely notice one or two points of special interest. Wisely bearing in mind the length of the "Passion music," those upon whom the arrangements devolved substituted for the "Order for Evening Prayer" a shorter special service, consisting merely of the "Miserere" and a few prayers and responses. The effect of the penitential psalm, sung by the whole choir without accompaniment to an ancient chant, was deeply impressive; but to our mind the grandest portions of the whole service were the magnificent chorals, sung, we are happy to say, as Bach intended them, with full instrumental accompaniment, and joined in (at least, in our immediate neighbourhood) by a considerable portion of the congregation. One more point must be mentioned. The recitatives were accompanied on a *piano*—the first time, probably, that the sound of that instrument was ever heard within the walls of a cathedral. The bold experiment was, however, fully justified by the result. The effect was not by any means secular, as some may perhaps anticipate; on the contrary, the tones of the piano furnished a charming contrast to the more sustained sounds of the organ and orchestra, and were an immense improvement on the conventional method of accompanying recitatives with a violoncello and double-bass.

The dean and chapter of the cathedral deserve the warmest thanks of those interested in the cause of church music for their efforts to "acclimatise," if we may use the expression, the orchestra in our churches; and we trust that the example they have set may be followed not only in other cathedrals, but in all churches where the resources are available. The service at St. Paul's furnished the most complete answer to those who object that the introduction of instruments tends to turn the church into a concert-room. Nothing could have been more decorous or reverent than the behaviour of the vast congregation assembled beneath the dome. At the end of the "Passion music" the service concluded with a collect and the benediction.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *April*, 1873.

THE proper concert season with us has come to an end. The last concerts were such as to make us take leave of the Gewandhaus with a heavy heart. The twentieth subscription concert brought only two works, Mozart's C major symphony with the fugue, known as the Jupiter symphony, and the ninth of Beethoven. This combination of the two last symphonies of the two masters, in one programme, we consider a very happy one. Important as the impression of Mozart's work is, pure and sublime as this tone-picture appears, its whole character is totally different from Beethoven's symphonic Swan's Song; so that after the hearing of Mozart's work, we are able to turn to the ninth symphony with fresh spirit. We do not intend to speak to-day about these two works, they are too well known, and are likely to remain for some time to come the most important symphonic masterworks. The execution of Mozart's symphony at the twentieth subscription concert was of almost ideal perfection, the performance of the ninth always offers some difficulties, which, if all those who take part—orchestra, chorus, and soli—are not of equal strength and excellence, make a faultless rendering almost impossible. The present performance does not rank among the very best we have heard, but, taken as a whole, it left little to be wished for, and formed at all events a highly creditable conclusion to the Gewandhaus concerts.

On the 16th of March the eighth and last chamber-music soirée took place at the Gewandhaus. One of the finest and most charming creations of Mozart in the field of chamber-music, the quintett "clear as the sun," for clarinet and string instruments opened the evening, while Schubert's greatest chamber composition, which as regards richness of ideas may be called grand, the quartett in D minor, formed the conclusion. There are certain works which always make the same impression upon us, however often we may have heard them, and however intimately we may be acquainted with them. They are as a matter of course always masterpieces of the first water, but for all this we must draw a distinct line here. Doubtless we always listen to an important masterwork with lively interest; even if we heard it ever so often, we shall always admire its beauties, although we may know them to the smallest details, but we are not likely to be again and again brought into that imaginative rapture which the first hearing of the work has created in us. We hail them always as old and dear friends, which become dearer to us at every meeting, whose excellent qualities we always love, and even learn to esteem higher, but the fervour of the ecstacy they once called up does not appear again. Different is it with other works, which always place us again in the same delightful rapture, at whose first sound a feeling of inexplicable, mysterious delight, causes the fibres of our innermost soul to vibrate. To those works which electrify us so mysteriously, belongs Schubert's D minor quartett. Rich and blooming as the invention of this piece is, great and ingenious as is the construction of the different movements, their inner connection, the uniformity of the whole, the charm of the sound, and all the other undeniable excellences of this work, we find all these qualities also in works by other masters, perhaps these also in a higher degree, and we are noways blind enough to consider Schubert's D minor quartett to be the greatest masterwork in this genre. The reason of the magic effect of this work upon us must be looked for somewhere else. We believe we have found it, if we take it for granted that always only those works have made upon us the same charming impression, in which the whole individuality of the creating artist in its originality is manifested most clearly and perfectly. The greater and more sublime the genius is, the more of such works there will be found, and it will be manifested in a greater variety of works of different descriptions.

This may account for Mozart having created in the serious and comic opera, in chamber and orchestra music, in simple song and church music, works which will last for all time, blooming and full of life, and will give to coming generations the delights which they have given to our fathers. If Beethoven chiefly gives in the symphony, the sonata, and the chamber-music expression of his gigantic mind, we also find in his opera, in his church music, and his simple song the richest and most charming revelations of his genius. With Schubert we find this expression of inner individuality with exception of a countless number of wonderful songs, only in three works. These we believe to be the two quartetts in A minor and D minor, and the C major symphony. Little as we

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undervalue the many other mostly highly interesting, always characteristic creations of Schubert in other branches of his art, we do not think that any other work of Schubert comes up to the above-named ones. And these three works are those which always have the same charm for us, and always put us again in the greatest rapture.

But also with masters, whom we cannot place at the side of the heroes of the highest standing, we find such works whose effect upon us always remains the same. And again, they are those works in which their innermost nature is manifested, in which they have given themselves as they are. Amongst all the numerous, fine, and perfect masterworks of Mendelssohn, Schumann, Spohr, and Weber, we can scarcely hesitate for a moment to point to the music of the *Midsummer Night's Dream*, *Manfred*, *Jessonda*, and *Freyschütz*, as forming the crowns of all artistic works of the masters named, and these are just the works, which in their mighty and deep effect upon us never decrease, and in all probability will leave to coming generations in future times a testimonial, speaking deeply to the feelings, of the artistic powers of these masters.

The Leipzig opera brought only one single performance of importance; it was Gluck's *Iphigenia in Tauris*, with a very good cast. Unfortunately a serious illness prevented us from attending this performance, which is said to have been faultless. The remainder of the opera repertoire served exclusively for performances of our visitor, the famous tenor Wachtel, and consisted of the well-known operas *Postillon*, *Dame Blanche*, &c., in which the renowned singer has performed everywhere for the last twenty years.

The Florentine quartett of Herren Jean Becker, Masi, Chiostri, and Hilpert gave a concert here, and brought Mozart's G major quartett, the C minor quartett (Op. 18) by Beethoven, and Schumann's A minor quartett in their known masterly style, to hearing. The last-named work made the best impression upon us, whilst as regards conception and tempo of several movements of the two other works, we cannot say that we have been always of the same mind with these gentlemen. The uniformity of their ensemble and the beauty of tone was, however, throughout of extraordinary charm.

Of special interest to us was this time also the first public examination concert of the pupils of the Conservatoire. At the same we met with the first public appearance of two prominent talents. They were Miss Georgiana Harris, from Auburndale, near Boston, and Herr Johannes Krüger, from Bremen. The first-named young lady rendered Beethoven's C minor concerto (first movement, with cadence by Reinecke)—notwithstanding a little nervousness which could be noticed at the beginning, and which is easily explained through a first appearance before the public—in a way so expressive, musically and artistically finished, that we can prognosticate her further development most favourably. As regards technic, we observed the advantages of thoroughly beautiful touch, and great clearness in the passages. Herr Krüger played Beethoven's G major concerto (1st movement, with cadence by Jadassohn) in very excellent style, and proved himself, in overcoming the extraordinary difficulties which the cadence offers, to be a pianist of great execution. Among the violin performances was the one by Herr Emil Metzger, from Zurich, of Spohr's Dramatic Concerto, the most finished and best.

To-morrow, Good Friday, the regular performance of Bach's *St. Matthew Passion* takes place at the Thomaskirche. With it our musical winter enjoyments come to an end.

MUSIC IN VIENNA.

(FROM OUR OWN CORRESPONDENT.)

VIENNA, *April 12th*, 1873.

WE are living in the height of our season, which is even more active than usual, as the coming Exhibition is throwing its shadow in advance. To show our best forces united, we shall have next month, the 4th and 11th of May, a Schubert and Beethoven concert, executed by the combined Philharmonic, the Gesellschaft der Musikfreunde Sing and Orchester Verein, and the Wiener Männergesangverein; some other great concerts will follow, and the foreigners will, I am sure, regard Vienna as a truly musical town. Whoever has heard the two last concerts of the Musikverein, must confirm that judgment. The most important numbers have been two cantatas by Bach, and the requiem in C minor, by Cherubini. The performance is indeed an honour to the Singverein and the present director, Johannes Brahms. The "Cantate am Osterfeste," one of the Kirchencantaten in the first volume of the Bach edition, is written to the words of Luther. After an imposing introduction, follows the first chorus, "Christ lag in Todesbanden." Each bar seems to be cut in marble; the following verses are distributed alternately to soprano, alto, tenor, and bass; and an imposing choral, which forms the foundation of each verse, concludes a work which in its majesty will outlive centuries. The second cantata, "Liebster Gott, wann werd' ich sterben?" in E major, is shorter, but no less difficult and valuable than the former. Neither composition has ever been heard in Vienna; the requiem was performed, I think, only one year ago, at the then existing "Concerts Spirituels." It made a deep impression, and was repeated, together with the second cantata, and at popular prices, two days after. Likewise we heard in one of these concerts the first of the English symphonies by Haydn; two charming Volkslieder à capella, harmonised by Brahms ("In stiller Nacht" and "Dort in der Weiden"); Ellen's second song by Schubert ("Huntsman, rest! thy chase is done"), arranged by Brahms for solo, female chorus, and *cors de chasse*, and a chorus from the Festspiel "Die Weihe des Hauses," composed by Beethoven for the re-opening of the Josephstadt Theatre (3rd of October, 1822). It is written in a popular style, and shows Beethoven in his dressing-gown, but it is the négligé of a Titan, and must be regarded therefore with veneration. The eighth and last Philharmonic concert was opened with the *Jessonda* overture. Mendelssohn's serenade, which followed, was performed by L. Breitner; Herr Walter, from the Opera, sang Beethoven's "Lieder-kreis;" and then we heard Liszt's "Mephisto-Waltzer," which caused immense applause and disgust at the same time, and was followed by the "eighth" of Beethoven, concluding for this time the production of one of our best orchestral institutes. The co-operation of Mme. Adelina Patti in a concert for the benefit of the "Concordia-Verein," assembled a most splendid audience in the great Musikverein-Saal. The great artist sang with infinite grace the Jewel air from *Faust*, the Echo song by Eckert, and joined in the quartetto from *Martha*. The plaudits were frantic; of the other performances by Signora Barbara Marchisio, Signori Naudin, Graziani, Vidal, and August Wilhelmj, only the latter, the great violinist, had a similar reception. It was his first performance in Vienna, and he astonished immediately by tone and execution.

The Swedish sing-quartetto, the four ladies from the Conservatoire in Stockholm, are quite enraptured by their splendid reception in Vienna. They have given in a short time six concerts, and earned honour and money, and if ever they visit London, the result will probably be the

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same. It is indeed an infinite pleasure to hear the simple Swedish melodies executed in such a pure delicate style. The ensemble is astonishing; the piano and pianissimo and intonation cannot be surpassed. The Bröllop-marsh, their hobby-horse, has become popular, and will be so wherever it will be heard. The violin virtuoso, Wilhelmj, gave his own concert in the great Musicvereins-Saal, and performed Raff's concerto, and some smaller compositions arranged for the violin. He gained enthusiastic applause, if also the programme as a whole was not to the taste of the connoisseurs. The concert room was not filled, the public being overburdened with music; also the pianist, Mme. Marie Wieck, who gave her first concert in Vienna, suffered under that influence, and Frau Auspitz-Kolár, who had announced three trio soirées with very interesting programmes, was obliged to give up the third for the same reason. The Haydn-Verein (your Royal Society of Musicians) which since its foundation (1772) had the sole right to perform oratorios in Passion-week and Christmas-time, has entered into an arrangement with the Pensions-fond of the Hof Opera, according to which the concerts are held now in the great opera-house. The first performance took place on Palm Sunday and the following Monday, the Director Herbeck himself being the conductor. He again showed his great talent in directing an orchestra, and rendering the compositions in their best form. The first day, Gluck's *Orpheus*, as a concert, was performed; the soloists being Frau Bettelheim (Orpheus), Wilt (Eurydice), and Fräulein Dillner (Amor). The second concert was miscellaneous. Three numbers from Schubert's opera *Fierabras*, Paganini-concert, D major, air by Bach, performed by the said Professor Wilhelmj; aria from Winter's opera *Das unterbrochene Opferfest*, sung by Scaria; the Reformation Symphony and Schubert's march in B minor, instrumented by Liszt. Three great concerts are announced for next week; a miscellaneous concert for the benefit of the poor, with Mme. Adelina Patti; a great performance, concert and operetta, in the Opera-house, for the benefit of the widows and orphans of the officers of the army; the prices being for that time so exorbitant as never before; and lastly a festival representation, on the occasion of the marriage of the Archduchess Gisela, and naturally also a Hof concert. The programme is very miscellaneous, and avoiding Mozart and Beethoven! In Passion-week we heard in different churches the "Passion" by Schicht, "Stabat mater" by Jos. Haydn and Pergolese, and the ordinary Lamentationes. The third concert of the Singacademie had a very fine programme: Psalm xcv. by Mendelssohn; Schubert's Op. 52 (seven songs from Scott's "Lady of the Lake"); "Tenebræ factæ sunt" by M. Haydn; "Miserere" by Gregorio Allegri; and as instrumental pieces, Beethoven's sonata, Op. 111, and a violin sonata by Handel.

To pass over to the opera, I must begin this time with the Theater an der Wien, where Merelli's company with Mme. Adelina Patti is at present the irresistible magnet. Mme. Patti is great in every rôle—Violetta, Leonora, Amina, Elvira, and Gilda, were alike most interesting. Of the other singers, there is only Signor Graziani who can satisfy perfectly; the well-known Nicolini and Naudin are much applauded; a younger tenor, Signor Marini, has a good voice, which, however, wants technical perfection; his execution being therefore very unequal. The basso, Signor Vidal, is tolerably good; the voice of Signora Barbara Marchisio is on its decline, but as an intelligent singer, Signora Marchisio knows how to make the best of what remains. The conductor is, of course, Signor Arditi, and his task, regarding orchestra and chorus, is not an easy one. The new operetta, *Carneval in Rom*, the music by Joh. Strauss, was at last performed for the first time; the libretto is bad as all the present similar works, and the music does not show a progress in Strauss' new theatrical career; the best is the splendid *mise-en-scène*.

The great Opera-house has lost Mdlle. Minnie Hauck, who sang for the last time as Angela; she leaves Vienna, and will come back again, in autumn, as member of the newly-established Comic Opera. Frau Wilt (for years engaged as Signora Vilda in Covent Garden) is again engaged by Mr. Gye for the next four seasons. She has made great progress since, though the domain of passion and grace is not her forte, but nevertheless her departure is a great loss for our opera. Fräulein Rabatinsky, the fioritura-singer, has left the stage and married. An Ophelia to Thomas's *Hamlet* is found at last in Mme. Schröder from Stuttgart; the opera will be represented for the first time in May. The new ballet, *Ellinor*, by Taglioni, is rich in decorations and *mise-en-scène*, the argument as bad as possible. The operas represented from 12th of March till the 6th April (beginning of Passion-week), have been as follows:—*Mignon*, *Prophet*, *Faust* (twice), *Lustigen Weiber von Windsor*, *Postillon von Lonjumeau*, *Entführung aus dem Serail*, *Tell*, *Abu Hassan*, and *Häusliche Krieg*, *Favoritin*, *Hochzeit des Figaro*, *Schwarze Domino*, *Don Sebastian*, *Afrikanerin*, *Lucrezia Borgia*, *Norma*.

THE SCHUMANN FESTIVAL AT BONN.

(FROM AN OCCASIONAL CORRESPONDENT.)

BONN, *April*, 1873.

ON the 17th, 18th, 19th, and 20th of August this year, a great musical festival in honour of the memory of Robert Schumann will take place in our town, in whose churchyard he found his last resting-place. The direction of this festival, which, both as regards its extent and the excellence of the performers, will be similar to the Beethoven festival which was held here last year, will be in the hands of Joseph Joachim and our resident Musik-director, J. von Wasielewski. The following artists will take soli parts: Herr and Frau Joachim, Frau Clara Schumann, Herr Stockhausen, the bass professor, A. Schulze, from Berlin, and others of high standing whose names are not yet known. Johannes Brahms, whose "Requiem" will be performed on the first day, will also be here; also Concertmeister L. Strauss, from London; Violoncellist Müller, from Berlin; as well as the best artists of the Rhineland. On the second day *Paradise and the Peri* will be performed; on the third the overture to *Manfred*, the pianoforte concerto in A minor, the C major symphony, and the third part of the *Faust* music. On the last day a chamber-music matinée will take place, in which the following works will be brought to hearing:—the string quartett, Op. 41, No. 3; andante and variations for two pianofortes, Op. 46; and the quintett, Op. 44. The vocal soli which will be introduced have not yet been decided upon. The object of this festival is to obtain funds to erect a monument worthy of the famous tone-poet.

RARO.

Correspondence.

HENRY HUGH PIERSON.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—Whilst thanking you for the general fairness of the remarks in your foot-note to my article on Pierson, I will, with your permission, make a few final observations on this subject. In the first place, it should be known that in 1868 Pierson completed an elaborate revision of *Jerusalem*, and also considerably shortened

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the work, which, in its original form, was somewhat too lengthy for public performance; these emendations have been executed with a masterly hand, and in the very prime of artistic experience. The work ought now to be reissued in a cheap form, and I believe negotiations are being entered into for the purchase of the original copyright for that purpose; this is a project that should enlist the hearty support of all lovers of English art, as the oratorio in its present form, a perfect whole, will doubtless become very popular, and last as long as music.

You say that "time alone can decide whether Pierson deserves the title of England's greatest composer;" to that arbitrament Pierson distinctly submits himself, in a passage quoted in my article; meanwhile, it is an easy matter for any one to look through *Faust* carefully (it is published by Messrs. Schott & Co., Mainz and Regent Street) and then say if any English composer has ever produced a work of such magnitude, and containing such wealth of melody, originality, and grandeur. Many of the greatest composers of Germany have tried their hands on the second part of Goethe's *Faust*, and failed; whilst Pierson's work holds firm possession of the lyric stage, and is repeatedly given on anniversaries of the poet's birth.

I think that the treatment of English composers in this country is very reprehensible. Contrast the treatment of the composer of "The Watch on the Rhine" (who has written nothing else) with the treatment of Henry Hugh Pierson; Pierson never received a penny for his "Ye Mariners of England," a composition that could, if necessary, rouse our country to heroic deeds; whereas the composer of "The Watch on the Rhine," besides numerous presents from the Emperor of Germany and others of the nobility, receives a pension of £150 a-year from the collective "Liedertafel!" I trust that all who love art generally, and English art in particular, will unite to place Pierson in his proper position, by performing his works on every possible occasion, and thus making his music a household possession amongst us.—I am, yours truly,

THEODORE S. HILL.

[We cannot admit Schumann's music to the second part of *Faust* to be a failure.—ED. M. M. R.]

Reviews.

Das Rheingold. By RICHARD WAGNER. Vocal Score. London: Schott & Co.

WE have here the first portion of the great "Nibelungen" drama, in which Wagner has most completely carried out his art-theories, and the production of which at Bayreuth next year is anticipated by musicians with so much interest. Unfortunately the full score of the work is not yet published, though we understand that it is in the press; but the pianoforte arrangement by Carl Klindworth is most masterly, and evidently gives us as far as possible a faithful representation of the original work.

The idea of writing a series of dramas which, while each is complete in itself, shall form one connected whole, though new (we believe) in music, is not without precedent in poetry. Classical students will at once recall the well-known "Trilogy" of Æschylus; while for a parallel in English literature we may point to Shakespeare's two parts of *King Henry the Fourth*, and the three parts of *King Henry the Sixth*. In the case of Wagner's musical dramas, however, the connection is even closer than in those we have referred to; since not only do the same *dramatis personæ* (or at least some of them) appear in all the works, but from the very nature of the composer's method of thematic treatment, we find the same themes recurring at intervals, when suggested by the text, through all the series. It thus becomes necessary for the full appreciation of any one of the works to study them all; and the wisdom of Wagner's intention to perform them on successive evenings is at once apparent.

Before proceeding to analyse the plot of the *Rheingold*, a few words must be said about the music. It was said of Monsieur Auber's operas that he had placed the pedestal on the stage and the statue in the orchestra. The same remark might with much more truth be made of Wagner's later works, for in these the instrumental part is frequently of so much more importance than the vocal, that the latter can be omitted with very little damage to the purely musical effect; though at the same time a knowledge of the words is requisite to render the music fully intelligible. Perhaps we shall more clearly express our meaning by saying that if the words were spoken instead of sung (as in a melodrama), the effect would in many cases be nearly as complete.

With regard to the form of the music, it will not be expected by those familiar with Wagner's views that there should be any detached movements in this work; and, in, fact, there is scarcely one passage in the score which would bear separating from the context and using as a concert-piece. But there are several themes, some of them of exquisite beauty, which recur from time to time, giving an impression of unity to the whole which could not be obtained by any other method. On the other hand, there is much in the work which on mere reading seems altogether dry and uninteresting, with respect to which we would suspend final judgment till we have the opportunity of hearing it in its proper place, and with suitable accessories.

The full title of the *Rheingold* is—"Preliminary Evening to the Festival-Drama 'The Ring of the Nibelungen.'" The present piece is not, like the dramas which follow it, divided into acts; it comprises four scenes, which follow one another uninterruptedly. The orchestral prelude is one of the most extraordinary things in music. As the first scene shows us the subaqueous grottos of the Rhine, this prelude represents the monotonous flow of the waters, and consists simply of the chord of E flat, varied with all kinds of arpeggios and changes of position for *one hundred and thirty-six bars!* And, although it is evidently impossible to realise anything like the effect of this remarkable passage without the full score before us, yet so great is the skill of the composer that even on the piano, and without the orchestral colouring which Wagner, perhaps better than any living musician, knows so well how to impart, this introduction, though designedly monotonous, never becomes tedious. The curtain rises, and we see the bed of the Rhine. Above flow its waters; below ragged rocks show themselves through the mist which appears to underlie the water, and the ground beneath is intersected by dark chasms. The three Rhine-daughters, Woglinde, Wellgunde, and Flosshilde, are sporting in the waters, springing from rock to rock; and the figure of accompaniment in the orchestra to their song is curiously identical with the first subject of Mendelssohn's *Meluina* overture. Coincidences of this sort are so rare in Wagner that we are inclined to wonder whether this one is accidental, or whether rather our composer did not intentionally suggest a reminiscence of the lovely water-legend of his great contemporary.

While the Rhine-daughters are thus sporting, a hairy hump-backed dwarf is seen to emerge from one of the darkest of the chasms below. This is Alberich, the Nibelung. Here it must be explained that the "Nibelungen" are a race of dwarfs, whom Wagner, in his sketch "Der Nibelungen-Mythus," thus describes—"From the bosom of Night and of Death developed a race which dwells in Nibelheim (*Nebelheim*)—*i.e.*, in subterranean dark clefts and caverns; they are called *Nibelungen*; in constant restless activity they burrow through (like worms in a dead body) the entrails of the earth; they melt, refine, and forge the hard metals." Alberich watches the maidens at play, and begins "making love" to them. They one and all laugh at him, and challenge him to catch them if he wants them, which he in vain tries to do. Suddenly from one of the crags a bright golden gleam appears. It is the magic "Rhine-gold." Alberich sees it, and asks the sisters what it is. They inform him of its wonderful power, and how he who should make a ring from the Rhine-gold would possess boundless might. Flosshilde, more cautious than her sisters, says, "Silence, you chatterers! Father warned us to guard the treasure, lest a thief should carry it off." Her sisters remind her that the gold will only profit him who forswears love, and that as Alberich is so burning with love that, "like a firebrand thrown into the water, he is actually *hissing*," they are certainly in no danger from him. Alberich overhears their conversation, looks at the gold—"Shall I really by this obtain power over the earth? Thus, then, I forswear love!" and suddenly seizing the gold he disappears hastily with it in the chasm. Darkness now comes over the scene; only the lamentations of the Rhine-daughters are heard, while from below resounds Alberich's yell of mocking laughter. A thick mist envelops the stage.

Gradually the atmosphere clears, and we find that the scene has changed. We see a mountain landscape, at first indistinctly, for it is night; but as day breaks the sunbeams throw their light upon a castle with glittering pinnacles, which surmounts a rock in the background. Between this rock and the front of the stage is a deep valley, through which the Rhine is seen to flow. At the side, on the grass, are seen lying asleep Wotan and Fricka his wife. (Wotan, it may be mentioned, is the same divinity familiar to us under the name of Woden, or Odin.) The music accompanying the opening of this scene is one of the most beautiful subjects to be found in the whole work. It is one of the leading themes, and will be met with again several times, whenever reference is made to the castle. It must always be borne in mind, nevertheless, that it is not by any isolated fragments, however fine they may be, that we can judge of one of these operas. Our own experience, which goes to confirm the soundness of Wagner's theories, is that the larger portion of his

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works we read or play *continuously*, the greater the effect invariably is. We have frequently sat down to a page or two of this music, and experienced little or no emotion from it; we have never gone through an entire act without being deeply impressed.

To return, however, to the second scene of the *Rheingold*. Fricka is the first to wake; her eye falls on the castle; she starts with fright, and awakens her husband. Wotan also sees the castle, but instead of alarm he evinces satisfaction. Fricka reminds him that it has to be paid for; it had been built by two giants for Wotan, who had in return promised them Freia, the beautiful sister of his wife. Wotan replies that he never seriously intended to give her up. At this moment the goddess herself enters hastily, calling on her sister and brother-in-law to protect her from the giants who are in pursuit of her. Wotan asks her if she has seen Loge, a crafty young god, who had persuaded him to make the bargain with the giants, and promised to find him a way out of it. Freia calls for her brothers Donner (Thor) and Froh to help her, and the two giants, Fasolt and Fafner, armed with huge clubs, appear on the scene. Wotan endeavours to temporise; asks them to name some other reward, but they are obstinate, and insist on having Freia. Donner and Froh are for using force, but Wotan intervenes, and Loge at length appears. To him Wotan appeals, reminding him of his promise. Loge rejoins that he promised to *try* to find a substitute, but that if none is to be found, how could he bring one? He had been all over the world to procure a substitute for Freia, but in vain; for he had everywhere found that nothing was so much prized as woman. The gods overwhelm him with abuse, and accuse him of treachery; and he goes on to say that he had only found one who abjured the love of woman for the sake of gold, and relates the particulars of the theft of the Rhine-gold by Alberich, with which the first scene has made us familiar. The giants hear the conversation, and, after consulting together, come to the conclusion that the magic gold will be of even more service to them than Freia. They therefore come forward, and say that instead of the goddess they will accept the Nibelung's gold in payment. Wotan asks how he can give them what is not in his possession. They answer that he must get it, and meanwhile they will take Freia as a surety. They will return in the evening, and if then the treasure is not given to them, they carry her off for ever. Dragging the unfortunate goddess with them, they stride away over the mountains.

No sooner is Freia gone than a pale mist comes over the scene; the gods appear languid and aged; general consternation seizes them; when Loge explains the reason. Freia had fed them daily with the golden apples, which renewed their youth and strength; now she is gone, they must grow old, grey, and feeble. Wotan orders Loge to accompany him to Nibelheim to get the gold from Alberich, and they disappear through a chasm in the ground.

Scene the third shows the subterranean caverns of Nibelheim. The sound of the anvils of the Nibelungen is heard; and Alberich, who by means of the gold has obtained power over all his kin, enters, dragging in by the ear his brother Mime, whom he has compelled to work for him, and rating him soundly for his remissness. Mime protests that the work is finished, and at length, in fright, lets fall a helmet which he had been hiding with the intention of keeping it for himself. This is the famous "Tarnhelm," or helmet of darkness, which gave its possessor the power to assume any shape at will, or even to render himself invisible. Alberich puts it on, and changes into a column of mist. "Dost thou see me, brother?" "No; where art thou?" "Then feel me, lazy rascal!" and he chastises the unfortunate Mime mercilessly. He then goes into the inner caves, and we hear the sound of his whip, and the howls of the flogged Nibelungen. Wotan and Loge now enter the cavern, and after a conversation between them and Mime, Alberich reappears, recognises his guests, and exults over them in the power which the possession of the Rhine-gold gives him. He tells Loge that though he may consider himself so wily, yet he fears him not; for that he has the power of changing his shape by means of the Tarnhelm, and so of eluding pursuit. Loge replies that he will not believe him without seeing for himself. Alberich, apparently proud of his new treasure, asks what shape he shall assume. "Whatever thou wilt," says Loge; "only make me dumb with amazement." Alberich then changes into an enormous serpent, and Loge pretends to be terribly frightened. When Alberich has resumed his natural shape, he asks if the gods are convinced now. "It is comparatively easy," says Loge, "to make such a change as that; it would be much more wonderful to make thyself small." "How small?" says Alberich. "Small enough to creep into a crevice in the rock." The dwarf then changes into a toad, when Wotan puts his foot upon him, and Loge snatches at the Tarnhelm. Alberich, again in his natural shape, is seen struggling beneath Wotan's feet; the gods bind him securely with cords, and carry him off prisoner.

The fourth and last scene shows us again the mountain landscape of the second scene. Wotan and Loge drag in the captive Alberich, and demand as his ransom the hoard of the Nibelungen. Touching with his lips the magic ring which is on his finger, Alberich summons his kinsmen, who appear bringing in the treasure, which is piled up on the stage. This, however, is not sufficient, and Wotan insists on the ring also. "My life," says Alberich, "but not the ring!" Resistance, however, is vain, and the ring is snatched by force from his finger. They then unfasten his bonds and tell him to go. He turns round and solemnly curses the ring. "May its charm bring death to its wearer! may care consume its possessor, and envy gnaw him who has it not! Thus the Nibelung blesses his hoard. Keep it, guard it well; my curse thou earnst not escape." The giants now appear with Freia; they plant their clubs in the ground, and put her between them; and the treasure must be piled up till she is completely hidden by it. All the treasure is heaped in front of her; but between the crevices she is still visible. They demand the Tarnhelm, which, with some reluctance, Wotan surrenders. But the giants are insatiable, and seeing the ring on Wotan's finger, demand that also. This, however, he resolutely refuses to give up, and the negotiations are on the point of being broken off, when the stage grows dark, and from a cleft in the rock at the side a pale blue light is seen, in which appears the goddess Erda, the mother of the "Nornen," or Fates, who through them knows the past, present, and future. She warns Wotan to yield; for a curse is attached to the ring, and his keeping it is fraught with the greatest danger. He gives way, the ring is thrown on to the heap, and the giants release Freia. But the curse that is upon the treasure begins to work immediately; for the giants quarrel over the partition of the spoil, and Fafnet strikes Fasolt dead with his club. The gods are horror-struck; but Fafner brutally piles the treasure and his brother's corpse into a great sack, and goes off. The gods then pass over the valley by a rainbow bridge, which Donner constructs for them, into the castle, henceforth to be known as the "Walhalla."

Thus ends this remarkable "Prologue." As a drama it will be seen to possess no ordinary merit. Of the music we have said but little, simply because it is absolutely impossible to give any adequate idea of it in words. It is everywhere wonderfully appropriate to the situation, but much of it cannot be appreciated apart from the stage. The study of the work throws most interesting light on Wagner's idea of so connecting the music with the drama as to make them one inseparable whole; and, so far as we can judge without hearing a performance, we should say that the *Rheingold*, though not an opera in the ordinary acceptation of the term, is in the highest sense an "art-work."

Serenade in Four Canons. For Orchestra. By S. JADASSOHN. Op. 42. Full Score. *Leipzig*: C. F. Peters.

Among living German musicians, the composer of this interesting and remarkably ingenious work holds an honourable place. Of the difficulty of the task which Herr Jadassohn has imposed on himself in undertaking to write a long piece in four movements, which from the beginning to the end shall be a continuous canon in the octave, few except those who have studied composition will have any idea. Of course, the mere mechanical putting together of a canon is a matter of no great difficulty to the practised student; but when musical and artistic effect have also to be considered, it becomes a totally different matter. Of the skill with which the composer has combined the strictest counterpoint with the most flowing melody, it is difficult to speak too highly.

The work opens with a short introduction in G minor, and the canon, at the distance of only one crotchet, begins in the very first bar. A half-close brings us to the *Allegretto: Marcia giocoso*, in G major, a very elegant and pleasing movement, the canon still being worked at one crotchet's distance. In the trio in C which forms the middle portion, the imitation is at the half-bar. A very pretty minuet and trio in B minor and major follow. The opening subject recalls the minuet in Schubert's great fantasia-sonata in C. The canon is now conducted (still in the octave) at a bar's interval. A very graceful *Adagietto* in G (canon at two bars' distance) leads into an *Intermezzo* in C major (canon again at the half-bar); and a vigorous and spirited finale, *Molto allegro e con brio*, in which the canon is worked throughout at a bar's distance, brings the serenade to a most effective conclusion. We have seldom met with a work in which the *ars celare artem* is better exemplified, and recommend it to musicians as one of the best specimens of modern German music which has for some time come under our notice.

Thirty Songs with Pianoforte Accompaniment. By W. A. MOZART. Edited by E. PAUER. Augener & Co.

It is a matter of some surprise that while the songs of Mendelssohn and Schubert, and to a less extent of Beethoven, are so well known

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in this country, those of Mozart, one of the most melodious of all composers, should be almost completely overlooked. The present collection, which is, we believe, the first complete edition published in England, will be heartily appreciated by all musicians. Many of these charming little songs remind us in an unmistakable manner of the *Don Juan* and *Figaro*. We do not mean that there are the same vocal phrases, but that the style of the music reveals the author at once. Space will not permit us to go in detail through the contents of the volume; we must, however, specify a few of the numbers. "The Violet" (No. 4), one of the present known songs, is in its way a perfect model of unaffected grace; and "The Opening Spring" (No. 16) is no less excellent. Nos. 20 and 27 ("Peace and Content" and "The Journey of Life") remind us strongly of the operas, and are both extremely beautiful. Very admirable, too, are some of the lighter, comic songs, such as "The Old Lady" (No. 9), which is indicated as "to be sung *through the nose*." "Warning" (No. 14), and "The Spinning Girl" (No. 26), are also capital examples of Mozart's lighter style. The work of adapting the English text has been done, with even more than his usual felicity, by Mr. Henry Stevens, who has been especially successful in those poems containing a touch of the humorous element.

Fantaisie de Concert sur "O Sanctissima;" Morceau de Concert sur la Prière du "Freischutz;" "Romance de l'Opéra "Casilda;" Marche de la 1re Suite de F. Lachner, arrangé pour l'Orgue; Concert Variationen für die Orgel über ein Thema ("The Harmonious Blacksmith") *von* Handel. By Frédéric Lux. Schott & Co.

Good concert pieces written expressly for the organ are so rare, that we believe all organists will be glad to make the acquaintance of these compositions of M. Lux. We remember hearing the fantasia on "O Sanctissima" played some two years ago at the Albert Hall by one of the foreign organists (M. Mailly, if our memory serves us right), who came over to perform during the International Exhibition. The favourable impression produced on us by the performance is not weakened on examining the work itself. The piece is not only cleverly constructed and interesting in itself, but shows an intimate acquaintance with the resources of the organ. The same may be said of the variations on the Prayer in the *Freischutz*, and the "Harmonious Blacksmith." The romance from the opera *Casilda*, composed by the Duke of Saxe-Coburg, pleases us less, not because it is not well arranged, but because the music itself strikes us as weak. The transcription of the march from Lachner's suite is very good, and likely to be popular. The whole of these pieces, without being excessively difficult, require careful and finished playing; but competent organists will find them interesting additions to their repertoire.

HERR ANDRÉ'S NEW PUBLICATIONS.

We have received a large and interesting parcel for review from the well-known house at Offenbach; and regret that, owing to the large number of works sent us this month for notice, we must be even briefer than usual in our remarks. Foremost in interest we consider the republication of Mozart's own "Cadenzas" to his pianoforte concertos. These are thirty-five in number, and belong in all to twelve works, two or three cadenzas being sometimes given for the same movement. Though of no very high musical value *per se*, they are worthy of notice as giving the composer's ideas of the cadenzas for his own works. Technical execution has so advanced since Mozart's day, that the "show-passages" would now appear comparatively very simple. Two Concertinos for the Flute, by A. B. Förstenau (Ops. 77 and 100), are good show-pieces for the solo instrument, but display no great originality of idea. The same may be said of a Concerto for the Violin by Friedrich Hegar, Op. 3. A "Kleines Trio" for Piano, Violin, and Violoncello, by Hugo Eberhard (Op. 8), being remarkably easy, and withal pretty and tuneful, will be found useful by amateur trio players. "Englein in Blumenkelchen," Mélodie pour Piano, par Albert Jungmann, is a pleasing little drawing-room piece; as are also two little fantasias by Gustav Lange, "Wie schön bist du" and "Im Rosenduft." "18 Tonbilder," von A. Loeschhorn (Op. 106), are interesting, and above the average of originality. "Favourite Overtures," easily arranged for four small hands, by Bernhard Brähmig, are simple enough for very young players; but we strongly object to the editor's carrying his love of simplification so far as to transpose the overtures to *Figaro* and *Zampa* into the key of C. "Mondschein," Song for Bass, with violoncello obbligato, by J. B. André, is excellent, full of melody, and admirably written. Lastly, Franz, are favourable specimens of the modern German Lied.

Dr. Watts's *156th Hymn, for Organ or Harmonium*, by E. Engar (London: F. Pitman), has given us more amusement than anything we have seen for some time. It is almost a refreshing variety, in the midst of so much mediocrity, to come across something which is positively and outrageously bad. Like David, this piece is indeed "fearfully and wonderfully made." A note at the beginning says, "The arrangement of organ stops *ad lib.*" If it had also said, "The arrangement of harmonies *ad lib.*," it would have been equally true. With a courage worthy of a better cause, Mr. Edgar not only violates the laws of musical grammar with the utmost nonchalance, but treats his rhythm and accents in an equally unceremonious fashion. There is one foot-note at the bottom of page 1, the meaning of which (to us at least) is shrouded in impenetrable mystery. It is "Pedal notes done with head-gear." The only conclusion at which we can arrive as to the "head-gear," is that the pedal-notes referred to are intended to be played with the *nose*, as Mozart is said to have once played a note which was beyond the reach of either hand! The piece is dedicated to "Sophia." We hope she likes it!

Lift up your heads, Anthem, by C. Darnton (London: Warren Hall & Co.), is easy, flowing, and suitable for country "choirs and places where they sing."

Like as Christ was raised up, Easter Anthem, by Charles Joseph Frost (Novello, Ewer, & Co.), is, we think, one of the best of Mr. Frost's pieces. We like it much, and can honestly recommend it. It is not difficult.

Magnificat and *Nunc Dimittis*, by Lizzie Wheeler (Cramer & Co.), show considerable taste and feeling, but also much inexperience (or is it inattention?) in the accentuation of the words.

School Harmony, by Bennett Gilbert (Novello, Ewer, & Co.), is an elementary but very useful little treatise, "teaching" (to quote the author's preface) "just as much as is absolutely necessary for every amateur pianist or vocalist to know, in order to understand the works they intend to interpret." It is very clear and simple, and thoroughly adapted to its purpose.

NEW SONGS.

Oh! bella mia, by Arthur S. Sullivan (Cramer & Co.), is a very pleasing and graceful romance, which is sure to be popular, and, we may add, deserves popularity.

Think then of me, by Georges Rupès (J. McDowell & Co.), is pretty, but not particularly novel in style. The same may be said of *Se tu m'amassi* (same composer and publishers).

The Sailor's Bride, by Alberto Raimo (Cramer & Co.), is good and somewhat original.

The Dove and the Maiden, by J. Offenbach (Cramer & Co.), is a very pleasing and piquant melody.

A Leaf from the Spray, Song-Waltz, by Auguste Mey (Cramer & Co.), is a fair specimen of a class of music which we confess to not greatly admiring. Still, those who are fond of vocal waltzes will find this one to their taste.

The Haunting Strain, by Th. Maas (Cramer & Co.), is a good average ballad.

Sir Ronald the Rover, by Burnham W. Horner (Chappell & Co.), is a capital dashing song, none the worse for being somewhat old-fashioned in style. It is just the thing for amateur baritones.

Only to meet, Ballad, by Franz Art (Cramer & Co.), is quite up to its composer's average. Need we say more in its recommendation?

Rossetta, by Luigi Arditi (Cramer & Co.), is a vocal tarantella, written for Mme. Adelina Patti. It requires good singing, but when well rendered would be likely to "bring down the house."

Mispah, by Odoardo Barri (Cramer & Co.), is a graceful and tender little song.

The Lilac, by E. Deransart (J. McDowell & Co.), is another "vocal waltz," and of its kind a very pretty one.

The Songs of Wales, Part 2 (Cramer & Co.). As we noticed the first number of this publication in our last issue, it is needless to say more than that the second part is in interest fully equal to the first. The various arrangements of the lovely air known as "Margaret's Daughter" are alone worth the whole price of the number.

NEW PIANO MUSIC.

The fifth and sixth books of Louis Köhler's *Piano Studies*, revised by E. Pauer (Augener & Co.), contain his Twelve Special Studies for various mechanical difficulties, such as octaves, broken octaves, arpeggios, the shake, &c. They are fully equal in merit to

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the earlier books. Part I. of *Mechanical and Technical Exercises*, by WILLIAM PRESS (same publishers), consists entirely of exercises on not more than five notes. In these of course novelty is not to be looked for. We must await the appearance of subsequent parts before we can pass any judgment on the work.

STEPHEN HELLER'S *Valses*, Nos. 3 to 6, revised by E. PAUER (same publishers), need no praise from us. Though less known than some of his shorter pieces, they are in their way not less beautiful. We most heartily welcome the republication of his charming *Fantaisie on* HALÉVY'S "*Charles VI.*," an early work, of which themes and treatment are alike captivating. While sufficiently showy to be most effective as a concert solo, it is not too difficult to be used as a teaching-piece for tolerably advanced pupils.

Five Transcriptions from Wagner's "Flying Dutchman," by F. SPINDLER, revised by E. PAUER, are, we think, even superior to the same writer's arrangements from *Tannhäuser*, recently noticed in our columns. While somewhat more difficult, the subjects selected are more popular in character.

Bucéphale Galop, by LOUIS DESSAUX (J. McDowell & Co.), is so much like other galops as to render it very difficult to say anything fresh about it. The same may be said of *La Jolie Hongroise, Valse, par* EMILE FISCHER (same publishers). Another valse, *Carlsbad*, by ALPHONSE LEDUC (same publishers), is fresher and better altogether. A *Souvenir de Marie-Thérèse, Gavotte, pour Piano, par* CH. NEUSTEDT (A. Hammond & Co.), is a very good example of the old dance, though from internal evidence we much doubt the correctness of the date (1663) affixed to it.

The Crusaders' March, for Piano, and *Tarantelle*, by ALFRED R. GAUL (Augener & Co.), are two good teaching-pieces.

Lastly, we have before us a number of pieces of dance music, which, of course, demand little criticism; and which we shall, therefore, simply catalogue with the remark that they are one and all very good of their kind, and to be recommended to those in search of new dances. Their names are—J. STRAUSS'S *La Cruche Casée*, Quadrille (J. McDowell), and the following pieces (all published by A. Hammond & Co.):—GUNGL'S *Leipziger Lerchen, Doheim*, and *Copenhagen Waltzes*; the *Friedens Palmen Waltzes*, by KÉLA BÉLA; the *Brüder Lustig Galop*, by FRANZ BUDIK; and the *Berlin Galop*, by GUSTAV MICHAELIS.

MUSIC RECEIVED FOR REVIEW.

Bach's Life, by Kay-Shuttleworth. (Houlston.)—*Baines*. Meeting and Parting. (Cramer.)—*Barri*. Murmuring Streamlets. (Cramer.)—*Bertram*. Guy Fawkes Quadrilles. (Cramer.)—*Brissac*. Spinning Song. (Cramer.)—*Doerly*. By the Fire. (Bowen & Sons.)—*Ehrenfechter*. Lieder ohne Worte. (Brewer.)—*Heap*. "It is not always May;" "Abide with me." (Adams & Beresford.)—*Horsley*. "Lord, in Youth's eager years." (Cramer.)—*Kontski, De*. Le Jaguar. (Cramer.)—*Lafuente*. Fontaine; Bon Retour, L'Etoile Rouge. (Cramer.)—*Leonard*. Music in the Western Church. (Pittman.)—*Maat*. Hunting Strain. (Cramer.)—*Marsdd*. Linda. (Cramer.)—*Metcalfe*. "O let me dream that dream again." (Cramer.)—*Paladilhe*. Blanca; Chant des Feuillets. (Cramer.)—*Plumpton*. "I once had." (Cramer.)—*Rosellen*. Triste Exilé. (Cramer.)—*Simpson*. Aquarium Galop. (Cramer.)—*Smith*. Impromptu. (Cramer.)—*Tallerman*. Waratah Waltz. (Cramer.)—*Tours*. "Oh come again," (Lamborn Cock.) Thoughts of Heaven. (Duff & Stewart.)—*Wegan*. Eastern Love-Song; Lay of the Lost Doll. (Lamborn Cock.)

Concerts, &c.

CRYSTAL PALACE.

THE winter series of Saturday concerts was brought to a worthy termination on the 19th ult. by a performance of Beethoven's Choral Symphony, which in many respects was one of the best that have been given here. Though we could not but feel that the pace of the *adagio* movement was hardly slow enough; though we are of opinion that there should be no slackening of time in the instrumental recitative, but that it should be played as directed by Beethoven, *in tempo*, which is clearly *presto*; and though we could not but regret the substitution of a very inferior player for that excellent first oboist, M. Dubrucq, the generally accurate and spirited playing of the band left little to be desired. The vocal solo parts were safe in the hands of Mme. Otto-Alvesleben, Miss Julia Elton, Mr. W. G. Cummings, and Mr. Lewis Thomas; indeed, we have seldom heard the difficult vocal cadenza more finely rendered; and the efforts of the chorus were more than ordinarily successful.

At the head of several novelties of importance brought to a hearing during the past month, fairly stands Mr. Crowther Alwyn's Mass, in F. As the work of a young composer, who but very lately was a student of the Royal Academy of Music, it does its author the highest credit; but at the same time must be regarded rather as one of promise than of fulfilment. Though it lacks originality—a quality to be acquired rather than innate, as the greatest composers have proved—Mr. Alwyn has conclusively shown therein that he possesses ideas as well as the power to turn them to good account. That he has studied perseveringly and conscientiously in the best school is apparent from his skilful eight-part writing; if his instrumentation at times sounds overloaded, this is but the natural result of the few opportunities accorded to young English composers of hearing their works adequately played; but it one easily to be mended in future. A single hearing of one's own work is of more service to a young composer than any number of lessons at the desk from the best of masters. What pleases us most about Mr. Alwyn's Mass is the easy and natural flow of his melody; his sober good taste in abstaining from sensationalism, and his ability to write pleasantly without yielding to meretricious vulgarity for the sake of tickling the ear of the simple. The principal vocalists were Miss E. Wynne, Miss Marian Severn, Mr. E. Lloyd, and Mr. Lewis Thomas, with Mr. W. S. Hoyte at the organ. It was to be regretted that a want of finish and refinement on the part of both band and chorus detracted much from the satisfaction of the general result. Another novelty by a young composer was Mr. F. H. Cowen's symphony, in E, No. 2. The composition of a symphony is the aim of nearly every musician who takes up the study of composition in serious earnest; but few get beyond No. 1. It is therefore very creditable to Mr. Cowen that he should have come forward with a second; but we cannot by any means say that it is an advance upon his first symphony, which created so hopeful an impression on its production here three years ago. As was the case with his "Festival" overture produced at the last Norwich festival, and subsequently played here, so with his new symphony, there is a theatrical smack about it which but ill accords with our ideas of what a symphony should be. Taking into consideration Mr. Cowen's close connection with Her Majesty's Opera, the atmosphere of which must be anything but conducive to symphonic writing, this was hardly perhaps to be avoided, but none the less to be deplored. Though his new symphony lacks ideas, it is cleverly constructed, and contains good writing, especially in the earlier portions; but is often theatrically noisy in its instrumentation, and seems to have been finished off in a hurry. A scherzo for orchestra, entitled "The Vision," by H. Stiehl, a composer new to us, showed forth its author as a master of modern orchestration, but with little to say on his own account. A violoncello concerto in E minor (Op. 34), by A. Lindner, though not a work of striking interest, admirably served to display the executive skill of M. Cros St. Ange, a youthful player of undoubted talent and promise. As solo instrumentalist Mr. Colyns, a violinist of remarkable attainments, was heard to advantage (for the first time here) in the first movement from Rode's 8th concerto; Signor Alphonso Rendano, in Mendelssohn's pianoforte concerto in D minor, No. 2 (Op. 40); and Mr. C. Hallé, in Beethoven's concerto in C minor, No. 2. In addition to the vocalists already named, Mlle. Carola, Mlle. Sophie Lowe, Miss Agnes Palmer, and Signor Mongini have appeared. Among the overtures of the last month were Spohr's *Alchemist*, which being one of the finest and the least querulous of his orchestral works, was aptly selected in celebration of his birthday, April 5th, 1774; Mendelssohn's *Midsummer Night's Dream, Paul*, and *Athalie*; Mozart's *Idomeneo*; Beethoven's *Leonora*, No. 3; and Schumann's *Genoveva*. Sir Julius Benedict's long-promised symphony not being forthcoming, Schumann's symphony in D minor, No. 4, welcome at any time, proved a welcome substitute.

ROYAL ALBERT HALL.

OWING to the parsimony of Her Majesty's Commissioners in advertising the London International Exhibition, it does not seem to be so generally known as it should be that music forms a special feature of this year's Exhibition. The purveying of music has been undertaken by Messrs. Novello, Ewer, and Co., much in the same way as the purveying of refreshments has been entrusted to Messrs. Spiers and Pond. Organ recitals are given daily at noon in the Royal Albert Hall by Mr. Best or Dr. Stainer, and orchestral and vocal concerts, with a band of fifty performers, led by Herr Carl Deichmann, and conducted by Mr. Joseph Barnby, every afternoon at four o'clock. These daily performances commenced on Easter Monday, and are to be continued till the close of the Exhibition at the end of October. The scheme put forth is a very comprehensive one; as a

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rule, each programme will consist of a symphony or concerto, two overtures, and a selection of vocal music; the works of acknowledged masters from Bach to Schumann will be largely drawn upon, due attention being also paid to living composers—Brahms, Gade, Liszt, Wagner, &c. With a special view to the encouragement of musical composition in this country, prominence will be given to the works of English composers, who are invited to submit their works for examination, and public performance, if approved. Further, it is intended to bring forward at these concerts young English artists, both vocal and instrumental, whose ability may entitle them to the privilege of a public appearance; and in order to make them instructive in their results, each programme will contain historical and analytical details of the works to be performed, accompanied by illustrations in music type, the supply of which has been undertaken by Mr. Joseph Bennett.

A scheme so bold and earnest, so comprehensive in its aims, and so well calculated to advance the cause of music in England, is one highly to be commended, and only seems to require co-operation and support on the part of the public to ensure its complete success. When this is secured, an enlargement of the hand may be looked for. At present a band of fifty performers seems but a mere handful in so spacious an arena. Aided by a screen erected in its rear, which acts as a sounding-board, the volume of tone emitted is really surprising, and for all purposes sufficiently loud; but to gain a more perfect balance of power between "wind" and "strings," a few more "strings" should at once be added. Already several works out of the usual run—*e.g.*, a selection from *Lohengrin*, an organ concerto by Handel (Mr. Best), the march and ballet from *La Reine de Saba* (Gounod), &c., in addition to symphonies, overtures, &c., by Haydn, Mozart, Beethoven, and Mendelssohn—have been given. As a specimen programme of these daily concerts, allusion may be made to one at which we heard the overture to *Der Fliegende Holländer* (Wagner), Auber's "Exhibition" overture, the Dance of Nymphs and Reapers from Sullivan's music to the *Tempest*, Beethoven's symphony in C minor, and a couple of songs contributed by Miss Dones, to wit: "There is a green hill" (Gounod), and "It is finished," from Bach's *Passion* (St. John), an agreeable feature of the latter being M. Pettit's masterly handling of the *obbligato* accompaniment for viola da gamba.

MUSICAL UNION MATINÉES.

For the earlier matinées of the 29th season—the first of which took place on the 22nd ult.—Professor Ella has secured the services of an excellent quartett party, consisting of MM. Vieuxtemps, Wiener, Van Waefelghem, and Lassere, with M. Alfonse Duvernoy as pianist. The two quartetts brought forward at the first matinée, both carefully and effectively rendered, were Schubert's in D minor, and Haydn's in F, No. 82; the concerted pianoforte work was Beethoven's trio in B, Op. 70. In the last-named work it may fairly be said that the lion's share falls to the pianist. M. Duvernoy, who apparently owes his engagement to the satisfaction he gave to Professor Ella's patrons last year, excels greatly in power and brilliancy of execution, but lacks refinement and self-restraint. His reading of this fine work, though vigorous and expressive, often overpowered his coadjutors. We remember, on hearing Herr A. Rubinstein play this same work a few years back, that he took the precaution to close the lid of his instrument. It would have been well if M. Duvernoy had done the like. Of his solos, consisting of a serenade of his own—a commonplace affair—an étude by Chopin, and Mendelssohn's caprice, Op. 16, we were most favourably impressed by his rendering of Chopin's étude, a fine piece of finger-playing, admitting of no thumping. This was rendered to perfection.

PHILHARMONIC SOCIETY.

The second concert was remarkable for the performance, for the first time in England, of an important work by Johannes Brahms, a composer who, now that his two pianoforte quartetts, in G minor and A major, his two sextetts, in B flat and G major, his serenade for orchestra, in D, and several pianoforte works, including a concerto, have been heard respectively at Mr. Coenen's concerts of "Modern Music," at Mr. Henry Holmes's "Musical Evenings," at the Crystal Palace, at the Philharmonic Society's Concerts, and at the Monday Popular Concerts, seems fairly to be making his way in England. The work in question, entitled *Ein Deutsches Requiem*, is certainly the most important that Brahms has yet produced. It is not a setting of the "Mass for the Dead," or of any authorised form of service, but may best be described as an anthem or cantata, consisting of texts appropriately compiled from the Bible. It was composed by Brahms shortly after the death of his mother, in 1867, as a tribute to her memory, and was heard for the first time in public on Good Friday of the following year, at a church in Bremen. It has since been given in almost every large town in Germany, but probably on no occasion with such pertinence and effect as on the close of the late war, when, under the direction of Herr Gernsheim, it was performed at Cologne in the Gürzenich—not in the Cathedral, as a contemporary has fondly imagined, and expatiated thereon—in memory of those who fell in battle, and for the benefit of the sufferers by the war. A hearing of the work enables us in a great measure conscientiously to endorse the enthusiasm expressed, in our April Number of 1871, by our correspondent in Vienna, on the first occasion of its performance there. The full account of the work given in the succeeding Number by our reviewer, with whose opinion that to some extent it suffers from unnecessary diffuseness we fully agree, absolves us from any further description of it. It may be added that its chief characteristics are striking originality, abundance of ideas, deep devotional feeling, appropriateness of the music to the words, together with harmonic and contrapuntal treatment of amazing skill, combined with the richest instrumentation. One cannot, however, speak of the work without pointing (1) to the quiet beauty and consolatory character of the opening chorus, "Selig sind die da Leid tragen" (Blessed are they that mourn), to which a singularly sombre tone is imparted by the absence of violins from the score, and dividing the violas and violoncellos, and relief by its beautiful episode, "Die mit Thränen saën" (They that sow in tears), in which the harp is most effectively employed; (2) to the funeral march in triple time; (3) to the extremely solemn baritone solo, "Herr, lehre doch mich" (Lord, teach me to know mine end), with chorus accompaniment, which, after brightening up at the words "Ich hoff 'auf dich" (My hope is in thee), leads to a double fugue, built upon a pedal-point extending through thirty-six bars of four minims to the bar, of overpowering effect; (4) to the very melodious chorus, "Wie lieblich sind deine Wohrungen" (How lovely are thy dwellings); (5) to the beautiful soprano solo with chorus, "Ihr habt nun Traurigkeit" (Now ye have sorrow), rather Mendelssohnian in feeling; (6) to the bold conception descriptive of the sounding of the trump and the terrors of death; and (7) to a triple fugue of masterly conception.

Though the performance of sacred music does not come within the general scope of the Philharmonic Society's operations, the production by them in times past of Beethoven's Mass in D, Spohr's *Last Judgment*, Mendelssohn's *Lobgesang*, forms an ample precedent for departure from their general custom, when a new work of unquestionable importance comes to hand, which has not been taken up by those who make it their sole business to perform sacred music. In his history of the Philharmonic Society, Mr. George Hogarth tells us that the effect upon the audience of Beethoven's Mass in D, on its first performance, was not commensurate with the pains and labour bestowed upon it; for, independently of the depth and novelty of its construction and style, it is one of those works which cannot be heard to advantage unless in a cathedral, or other locality where its vast proportions can be fully developed. And again, speaking of the first performance by this society of Mendelssohn's *Lobgesang*, in 1841, he says it had not then been discovered by experience, as it has been since, that choral performances of sacred music are unsuitable to the Philharmonic concerts. Be that as it may, to judge from the far from cordial reception accorded to Brahms's *Requiem*, this seems still to be the case. To account for this is not altogether easy, but in part it may no doubt be put down to the fact that many now abstain on principle from applauding sacred music, that nearly every movement was taken at a slower pace—necessitated perhaps by the clumsiness of the English translation—than that indicated by the composer, as well as to the difficulty of discerning merit in so profound and elaborate a work without previous preparation, and familiarity with the composer's style. That the society should have gone to the extra expense of engaging a chorus, which was small but efficient, for the purpose of bringing this remarkable work to a hearing, is very much to their credit, and testifies strongly to their artistic earnestness. They cannot do better than repeat it on the earliest opportunity.

Brahms's *Requiem* was followed by a performance by Mme. Norman-Néruda of the adagio and rondo from *Vieuxtemps'* concerto in F; the second part of the concert being devoted to Mendelssohn's music to Goethe's *First Walpurgis Night*, in which the solos were sustained by Miss Mary Crawford, Mr. E. Lloyd, and Mr. Santley.

In Miss M. E. von Glehn's translation of Dr. Karl Mendelssohn-Bartholdy's lecture upon Goethe and Mendelssohn (1821—31)—an episode of Weimar's golden days, in which we see old age and fame hand in hand with youth in its aspiring efforts, the aged poet fondling the curls of the little musician, and calling to him in playful and endearing accents to make a little noise for him, and

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awaken the winged spirits that have so long lain slumbering—the *Walpurgis Night* is thus spoken of :—

"Felix had long cherished the idea of composing Goethe's *Walpurgismacht*; on leaving Vienna, in 1831 (his 23rd year), he had begun to work at it, and managed to finish it during his Italian journey, in spite of the difficulty of the subject. Goethe expressed his approbation and pleasure on hearing that his young friend had undertaken what Zelter had attempted in vain, and in the following words sketched out for him the fundamental ideas of the poem :—'The principles on which this poem is based are symbolic in the highest sense of the word. For in the history of the world it must continually recur that an ancient, tried, established, and tranquillising order of things will be forced aside, displaced, thwarted, and, if not annihilated, at least pent up within the narrowest possible limits by rising innovations. The intermediate period, when the opposition of hatred is still possible and practicable, is forcibly represented in this poem, and the flames of a joyful and undisturbed enthusiasm once more blaze high in brilliant light.'"

We have so often puzzled over Mr. Bartholomew's translation of Goethe's note explanatory of the purport of his poem, prefixed to Novello, Ewer, and Co.'s English edition of the work, that we are glad of the opportunity of reproducing the above as the best and clearest rendering that we have met with of a by no means easy passage.

It is due to the Philharmonic Society to add that it was by their agency that the *First Walpurgis Night* was heard for the first time in this country, July 8th, 1844.

HERR CARL DEICHMANN'S CONCERT.

GIVEN at the Hanover Square Rooms, on the 1st ult., with a band of fifty performers from the Crystal Palace, under the direction of Mr. Manns, Herr C. Deichmann's concert was one of unusual interest. It was well attended, but, taking place unfortunately on the opening night of the Royal Italian Opera, Covent Garden, has not been so widely noticed by the press as, under other circumstances, it doubtless would have been. The programme, which was evidently drawn up with a view to display the concert-giver both as an executant and a composer, was for its own sake one of the highest excellence. It commenced with Bach's suite for orchestra, in D, which is seldom played but always welcome, and was judiciously selected on account of the important obbligato solo violin part, which was skilfully rendered by Herr Deichmann. Especial thanks are due to Herr Deichmann for bringing forward on this occasion a violin concerto by Mozart, in E flat (Op. 76), which, *mirabile dictu*, had not to our knowledge been previously heard in England. That a work by this favourite master, so taking, so brilliant, and so generally effective, should have hitherto been overlooked by violinists, whose repertoire of concertos is far from being unlimited, seems very surprising, and can only be accounted for by the fact that the work is not published in score. It is due to Herr Deichmann's industry and research that, by making a score of it from the published parts, he has rendered it available for performance. With Herr Deichmann's compositions, consisting of an overture, entitled "Solitude," a concert-stück for violin and orchestra, and a couple of songs, we were most favourably impressed. His overture, in which prominence is given to the English horn (exquisitely played by M. Dubrucq), is a highly poetical work, depicting solitude in its various aspects. Though the MS. score bears for its motto "It is not good for a man to be alone," it is not always the disagreeable side of solitude that Herr Deichmann has portrayed; if his work be due to irksome and solitary hours, so pleasing a result is certainly not to be regretted. It is long since we have heard a new work of the same kind which has so much taken our fancy. That it will not be long before we hear it again is much to be wished. The concert-stück, though brilliant and effective, seemed to us to suffer from diffuseness. Two songs (MS.) to words by R. Reinick, smoothly sung by Herr Bernhard Elmenhorst, were both charming. As is the case with most of the best German songs, a good deal of their merit lies in the accompaniment. This was so exquisitely rendered by Mr. Walter Bache, that one could not but regret that he had no solo to play. Mme. Tellefsen (accompanied by her husband) sang "Dove sono," from Mozart's *Le Nozze de Figaro*, and some Swedish songs, one of which, "Aus Dalacarlien"—an old favourite of Jenny Lind's—was loudly re-demanded and repeated. A spirited performance of Beethoven's overture, *Leonora*, No. 3, concluded this capital concert.

HERR PAUER'S LECTURES.

HERR ERNST PAUER, the distinguished pianist and composer, has been delivering in Exeter Hall, under the auspices of the Sacred Harmonic Society, a series of three lectures on the origin, progress, and perfection of oratorio. Few existing cultivated amateurs, and indeed, it may be added, few existing cultivated musicians, are better provided with the materials for such lectures than Herr Pauer, or better able to single out examples, from the earliest to the latest times, by which the growth of "oratorio" may be fitly and appropriately illustrated. That the lectures have created more than ordinary interest in musical circles is not surprising; Herr Pauer is not only a practical musician of high rank, but a thorough master of the literature of his art, which some time since was abundantly shown by the annotations prepared for his "Historical Recitals" of pianoforte music. The first of his lectures, just concluded, as might have been anticipated, discussed the early origin of oratorio, as instituted by St. Philip Neri, down to the present time, when, as in the instances of Mendelssohn's *St. Paul* and *Elijah* (Handel having set the example in *Judas Maccabæus*, *Samson*, *Solomon*, &c.), it has assumed the form and proportions of a sacred drama, constructed upon events to be found either in the Old or the New Testament. In his first lecture Herr Pauer referred in an instructive manner to the early songs of pilgrims, &c., proceeding gradually to the sacred cantata, as exemplified in the works of the Italian musician, Carissimi—to two of the most important of which, *Jephtha* and *Jonah*, the English public were introduced respectively by Mr. John Hilton and Mr. Henry Leslie. In his second lecture ("transitional") Herr Pauer began by further references to the progress of oratorio, in Italy especially, dwelling upon those eminent composers, Stradella and Alessandro Scarlatti; practical illustrations being given from the former, whose sad career is well known to those acquainted with the history of the musical art, and whose *John the Baptist* was the most noted oratorio of its day. Thence to the *Passion* music, which, although coming originally from Italy—as may be said, in fact, of almost all forms of music, except the orchestral symphony—was an easy step; thence to Martin Luther and the people's "choral song," a still easier step. Tunes by Heinrich Isaac and Hasler, who flourished respectively in the earlier period of the sixteenth and seventeenth centuries, were given—first as originally conceived, then in the shape of harmonised "chorals," as they are known to the present generation, and, perhaps, have long been familiar. About Heinrich Schutz, the "father of German music," as Herr Pauer pronounces him (born near the close of the sixteenth century), a good deal was said, but not a word too much; and the excerpts produced from his *Passion* oratorios must have created a general desire to know more. Nor was a selection from the *Passion* of Richard Keiser less welcome, or a madrigal by Scarlatti, in five vocal parts (for women's voices). That at the third concluding lecture we should come to John Sebastian Bach and Handel, to Carl Philip Emmanuel Bach (why not also Friedemann, Bach's eldest and most gifted son?), Graun, Haydn, Mozart, Beethoven, Schneider, and Spohr, down to Mendelssohn, in whose *Elijah* Herr Pauer says with truth that the technical element in the musical art has reached its highest degree of perfection, was, of course, to be counted on. A chorus from Mendelssohn's unfinished oratorio, *Christus*—"There shall a star arise"—was put down in the programme as the final illustration. Into further particulars it is needless to enter. Enough that Herr Pauer's "Lectures on the History of Oratorio" have been a genuine success, and should encourage the Sacred Harmonic Society in affording their patrons an opportunity of hearing something more of the kind. Herr Pauer had competent solo singers, chorus, and organist (Mr. Willing), to support him; and he himself being pianoforte accompanist, there was little or nothing to desire.—*The Times*, 9th April, 1873.

MR. E. DANNREUTHER'S LECTURES.

THE first of a course of three lectures on "The Development of Modern Music in Connection with the Drama," was delivered by Mr. Edward Dannreuther at the Royal Institution of Great Britain on the 22nd ult. The matter treated included: The creed of the so-called Musicians of the Future, and the solution presented by Richard Wagner of various æsthetical problems—Music *the modern art, par excellence*; the only adequate expression of the eager impulse of modern life—The three revolutions in music since the dawn of Christianity—The first revolution a protest in the name of poetry against contrapuntal complexities—The second headed by Gluck (eighteenth century) in the name of dramatic propriety against the tyranny of operatic conventionalities—The third inaugurated by Wagner (about 1849) in favour of a complete union of poetry, mimetics, and music—Musicians of the present day remarkable for their critical efforts—An outline sketch of the historical development of music—Its intimate connection with the national life of ancient Greece—Its relation to Greek poetry and mimetics—Stray waifs of Greek music traceable in the hymns and psalms of the early Christian church—The embellishment of ritualistic melodies with inde-

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pendent parts, *i.e.*, counterpoint—The polyphonous church music of the early Netherlanders, and of Palestrina—The people's song of the later middle ages—The attempted revival of Greek plays and Greek music about 1600, which resulted in the opera—Composers henceforward under the influence of the drama—Recitative and aria developed—The demand for intensity of expression, brought about by dramatic situations, widens the scope of musical art—The dramatic element in instrumental music—The special designations and programmes applied by the Germans to their instrumental music—The dramatic principle of paramount importance in the instrumental work of Schumann, Berlioz, and Liszt—The natural and organic development of the unlimited powers of music for emotional expression—The dramatic spirit of Beethoven's great instrumental works has led the art towards that complete union with dramatic poetry and mimetics which Wagner has attained in his musical dramas.

The lecturer insisted that all the greatest instrumental works composed since the time of Beethoven rest upon a poetical basis. In illustration thereof he played in a masterly manner upon the pianoforte Bach's capriccio, *Sofra la Lontananza del Fratre dilettissimo* (1815), as the earliest instance on record of a piece of "programme" music; two movements from Schumann's "Faschingschwank aus Wien," Carnival Scenes, as expressive of "regret" and "jealousy;" and Chopin's polonaise in A flat, as typical of pageant music.

The following is the syllabus of his two following lectures, of the 29th ult, and the 6th inst.:—

LECTURE II.

The opera has fulfilled its destiny of acting as a connecting link between the older contrapuntal art and the musical drama of future—The operatic forms of recitative secco, aria, and ballet tune have acted as insuperable bars to the realisation of high dramatic intentions—The transition during the later Renaissance from the contrapuntal to the dramatic style—Parallel between the spirit of the Middle Ages and contrapuntal music on the one hand, and Beethovenian music and the modern spirit on the other—The origin of the opera at Florence towards the end of the 16th century—Its development by Italians and Frenchmen—It is transplanted to England and Germany—Contrast between the spoken drama, invariably arising and flourishing among the people, and the opera, the amusement of luxurious courts—Operatic dramatis personæ mere typical personages, their individuality depending on the theatrical tailor—The drama sacrificed to tunes—The dramatic poet the humble servant of every little musical conventionality—Gluck's reform in favour of dramatic propriety—Gluck's position as a dramatist—His successors and the "dramatic musical ensemble"—Mozart—Beethoven—Weber and the romantic school of German poets—His melodious diction in many respects the precursor of Wagner's—The false position he took up as regards the dramatic poets he worked with—The decay of the opera from Rossini through Bellini, Donizetti, to Verdi—French Grand opera—Meyerbeer—The decay of French comic opera from Auber to Offenbach.

LECTURE III.

The dramatic principle, the *punctum saliens* of the best modern instrumental music—The dramatic significance of Beethoven's symphonies—Men's imagination adds to the indefinite and pictureless speech of music a concrete scheme, an example as it were to some general idea—From out of the spirit of Beethovenian music the drama of the future will spring—The spirit of music defined—Wagner's musical dramas examined in detail—The poetical subject-matter—Mythos—The absence of conventional operatic forms—The division of scenes—Sequence of emotional phases and their development from one another—Verse—Reasons why Wagner prefers alliterative to rhymed verse—The metamorphosis of musical themes advancing simultaneously with the action on the stage—Wagner's use of melodious phrases on a sort of mnemonic system—Character of Wagner's vocal melody—Impression produced by a correct performance of Wagner's dramas—Difficulties of attaining correct performances—The destiny of music to merge itself in "*the drama*."

Musical Notes.

WE are requested to state that the object of Herr and Mme. Wagner's intended visit to England is strictly of a private nature, and that the rumours current concerning the master's intention of giving concerts in London have no foundation in fact.

THE first of Mr. W. H. Monk's excellent concerts at Stoke Newington (Summer Series) took place on the 22nd ult. The instrumental works performed were Beethoven's sonata in F for piano and violin, Boccherini's sonata in A for violoncello, Weber's Rondo Brillant in E flat, and Hummel's piano trio in E flat, Op. 12. The instrumental performers were Mme. Kate Roberts, Mr. Henry Holmes, and Signor Pezze; the vocalists (whose selection of music was above the average) were Miss Abbie Whinery and Mr. W. H. Hillier.

THE Brixton Choral Society gave its third concert on the 21st ult., when Cowen's *Rose-Maiden* (conducted by the composer) and Benedict's *Richard Cœur de Lion* were performed.

WE have to announce the death of Mr. Augustus Harris, for twenty-seven years stage-manager at the Royal Italian Opera, Covent Garden.

THE arrangements for the second of the annual National Music Meetings at the Crystal Palace are now approaching completion. We understand that (as might be anticipated) the number of entries shows a considerable advance on that of last year. The election of juries is fixed for the 31st inst., and the meetings will take place in the early part of July. The principal railway companies have arranged to bring intending competitors to London at much reduced fares.

THE last concert for the present season of the Edgbaston Amateur Musical Union took place on the 7th of April, under the direction of the conductor, Mr. C. J. Duchemin. The programme was an excellent one, comprising Beethoven's symphony in D, the overtures to *Fra Diavolo*, *Agnese* (Paer), and *Figaro*, besides vocal and instrumental solos. The local papers speak of the performance in very favourable terms.

THE second morning concert of Mr. Septimus Parker's Subscription Series took place on the 17th ult. The programme included Schubert's string quartett in A minor, Beethoven's trio in D, Op. 70, No. 1, and E. Prout's piano quintett in G, besides solos for the piano and violoncello. The instrumentalists were the same as at the previous concerts. Miss Penna was the vocalist.

ON Easter Eve Professor Oakeley gave his last organ recital for the present; the programme, which was chosen with special regard to the season, containing some features of peculiar interest. Among these we have only space to name the overture to Haydn's *Passione* (or "Seven Last Words"), and Bach's arrangement of the chorals "Christ lag in Todesbanden" and "Jesu, deine Passion."

A VERY successful performance of Schubert's Mass in F was given on the 8th ult., at Glasgow, by the St. Vincent Street Church Choir, under the direction of Mr. H. McNabb.

DR. HANS VON BÜLOW, who as a pianist is regarded in Germany as the legitimate successor of the Abbé Liszt, was to make his first appearance in England at the third concert of the Philharmonic Society, but which occurred too late in the month for notice in our present issue.

WE are glad to learn that towards the end of the month a visit may be expected from Miss Anna Mehlig, whose pianoforte playing here four years ago, it will be remembered, was so favourably received. We hear that for some time past Miss Mehlig has been "touring it" with great success in the United States, in company with Herr Thomas's band, playing concertos and giving recitals on her own account.

ORGAN APPOINTMENT.—Mr. Matthew Arnold (of Harrogate), to the parish church, Parsonstown, King's County, Ireland.

TO CORRESPONDENTS.

G. W. TRAILL.—The themes you have sent us are those of Mozart's trio in G for piano, violin, and violoncello (No. 4 of André's edition, No. 5 of Breitkopf's). It is not published for piano and violin only.

P. J. W.—Thanks for your letter. The matter has already been exposed in other papers. The work in question is a shameless concoction from two of Beethoven's genuine pieces. It is, however, likely that others will be as little deceived by it as yourself, and therefore it is needless to show it up in detail.

AN AMERICAN READER.—For your first question we must refer you to Messrs. Broadwood. The second you will find answered in our Number for last December, at more length than we could spare here. The third we do not know.

F.—The paper you inquire about is published by Brandus, of Paris. The subscription price for this country is 34f. per annum.

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The Monthly Musical Record.

JUNE 1, 1873.

THE ORCHESTRA IN THE CHURCH.

THE recent attempts to establish orchestral music as an integral part of our church services on special occasions—an attempt, too (be it remarked in passing), which has not been confined to our cathedrals—has naturally directed much public attention towards the important question how far the use of the orchestra is justifiable or desirable in Divine worship. We propose, in the present article, to make a few remarks on the subject.

One of the most common objections urged against the use of instruments in the service is, that it is turning the church into a concert-room. That this may, under certain circumstances, be the case, is indisputable; but the abuse of a thing not bad in itself is no valid argument against its use; and we believe it possible to join quite as devoutly in a musical service, accompanied by an orchestra, as in one in which the organ is the only instrument employed. At the recent performance of Bach's *Passion* in St. Paul's Cathedral, nothing impressed us more than the thoroughly devout and religious character of the whole service; and when the congregation around us joined heartily in the chorales (accompanied, it must be remembered, by the orchestra), we very much doubt whether any present felt as if they were taking part in a concert.

But it is said, again, that the use of a band in church is a step in the direction of Rome. The simple answer to this objection is, that the same was said by the Puritans with respect to organs; and that, in our days, many conscientious dissenters entertain the same scruples with respect to the use of a Liturgy. Rowland Hill is said to have justified the introduction of secular melodies into the singing of his congregation by saying that "he did not see why the devil should have all the best tunes;" and, without going as far as the reverend gentleman, we are certainly unable to perceive why the Roman Catholics should have all the best music. We believe that it is a duty to make the musical part of our services as perfect as means will admit; and if we are able to obtain a good orchestra, we see no reason why it should not be employed, if the worship will thereby be improved. In the old Temple service of Jerusalem a gorgeous orchestra was provided, including no less than 120 trumpets; and, though we have no desire to hear such a "brass band" within the walls of even our largest cathedral, we think that the fact is conclusive as to the lawfulness of the use of instruments in the worship of God.

It may be said, however, "Dancing, as well as instrumental music, was in use among the Jews in Divine service; if you would restore the one, why not also the other?" To this we reply, because dancing is exclusively associated with secular pursuits, in a manner in which music is not, and never has been. In introducing the orchestra, we are merely developing to its utmost perfection a most important part of our already existing form of worship. If it could be shown that the dance would in any way add to the religious element of our services, we should be ready to welcome it, provided it could be freed from worldly associations; but the cases, though presenting a superficial analogy, are in reality quite distinct.

The whole question seems to us to be one of expediency. No one would desire the restoration of the old orchestra which in many of our village churches preceded the organ, and which some of us are old enough to remember. The "quacking" clarinet and the "grunting" bass-viol have passed away, let us hope for ever. Possibly they may yet linger in remote nooks and corners, but the race is almost if not quite extinct. We should not, under any circumstances, advocate the use of a band in small country churches or chapels. A reasonably complete orchestra would be unattainable, and one that was inadequate would be worse than none. A discordant band of incompetent performers would certainly not be conducive to devotion. But, on the other hand, we not only see no objection to a good orchestra for the festival services of our cathedrals and larger places of worship, but think it a positive benefit.

There are one or two incidental advantages which we think would accrue from the use of instruments in our churches, which we have left till the close of our article as bearing less immediately on the question under consideration. There is first the undoubted fact that, where efficient, it would make the services more attractive. We admit that this is a low motive; but it is of no use to ignore it, for it is unquestionable that many people do attend our churches drawn thither chiefly by the music; and we think it certainly better that they should come for this reason than that they should stop away altogether. Moreover, the cause of music itself is likely to derive benefit from the innovation. At present there exist but very few pieces with orchestral accompaniment suitable for an ordinary church service. But let the church orchestra itself become a recognised institution, and the demand will doubtless create the supply. The setting of the Canticles and other portions of the Liturgy would afford ample scope for the talents of our native composers; and many would doubtless avail themselves of the opportunity of trying their capabilities in this field of art, if there were but a reasonable chance of obtaining a hearing.

In conclusion we wish every success to this new movement in church music, and hope ere long to see the time when at all special festivals the orchestra in church will be as much the rule as it is now the exception.

THE NEW "COTTA" EDITION OF THE PIANO FORTE CLASSICS.

FIRST ARTICLE.

To all students of German literature, the name of the celebrated publisher J. G. Cotta, of Stuttgart, will be familiar as a household word. The firm occupies in Germany a somewhat analogous (though perhaps even higher) position, in the literary world, to that of the house of Longmans or John Murray in this country. Cotta was the publisher for Goethe and Schiller, in whose letters frequent references will be found which show that the relations between author and publisher were of a friendly as well as of a commercial nature. So high indeed does the house stand in public estimation, that it is a common saying in Germany, of a work bearing Cotta's name on the title-page, that "es trägt den Stempel der Unsterblichkeit"—it bears the stamp of immortality.

To the large collection of classical literature issued by this celebrated firm, has now been added a collection of the masterpieces of classical music. Were this simply an ordinary edition, differing from others merely in the style of engraving, or perhaps in some slight variations of the text, we should dismiss it in a few sentences, with a passing word of commendation; but it is so different in plan from any other edition, and in many respects so unique, as to deserve a far more extended notice than we

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could find space for in our review columns. It is, therefore, our intention in a series of papers to direct the notice of our readers to this remarkable publication.

We shall perhaps give the best general idea of the work as a whole by saying that it is, in the strictest sense of the word, an *annotated* edition. It will be to many of us among the recollections of our school-boy days, how often, in preparing a Latin or Greek lesson, we have been brought to a complete standstill by some knotty passage, the meaning of which we have vainly endeavoured to decipher, till, turning to the "Notes" at the end of our Virgil or Horace, we have found what—though perhaps only two or three words—has thrown a flood of light over the whole passage, and removed our difficulties, as if by magic. It is somewhat singular that it should not long ago have occurred to some clever musician to do for the "classics" of Haydn, Mozart, or Beethoven, what so many have done for the ancient authors; yet, so far as we are aware, this has not been previously done—or at least not to more than a very limited extent. Dr. Hans von Bülow, in his edition of the six sonatas of Philip Emanuel Bach, published some years since by Peters in Leipzig, has attempted something of the same nature, though on a less complete scale than the present, and with proportionately smaller results.

"The works issued in this series up to the present time are—a selection from the sonatas and miscellaneous pianoforte pieces of Haydn, edited by S. Lebert, assisted by Imm. Faisst and Ignaz Lachner (two volumes); a similar selection from Mozart, edited by the same (three volumes, two of solo pieces and one of duets); the complete pianoforte works of Beethoven, excepting a few of the smaller variations, &c. (in five volumes), the earlier works, as far as Op. 51, edited by Lebert and Faisst, and the last two volumes (from Op. 53 to Op. 129) by Hans von Bülow; Weber's sonatas, and a selection from his miscellaneous pieces, edited by Liszt (two volumes); and, lastly, a selection from Schubert's pianoforte works, also edited by Liszt.

Before proceeding to notice in detail the different volumes of this edition—which, we ought to mention, is appropriately entitled "Instructive Edition of Classical Pianoforte Works"—it will be well if, to give our readers a thorough insight into the scope and aim of the publication, we translate a portion of the interesting preface to the first volume. Herr Lebert, the responsible editor of the whole series, says:—

"The 'Instructive Edition of Classical Pianoforte Works,' the publication of which we herewith begin, is in no way designed merely to add to the various editions of such works, whose services in the general diffusion of the classics we by no means dispute, yet another which shall rival them in cheapness or beauty of engraving, perhaps also in correct and faithful reproduction of the originals. The present has rather, as its name declares, a specially *instructive* aim. It will present the masterpieces of the classical composers for the piano in a form which shall give to all who concern themselves with piano-playing, in the most various degrees of proficiency, whether as pupils or teachers, the greatest possible *direction* and *assistance* for an artistically correct performance of the text, as well as for a right intellectual appreciation, and a suitable performance.

"For this purpose the original text has been carefully revised and fixed from the best editions. . . Herewith also the closest attention has been especially given to the embellishments (*Verzierungen*). These—especially with the older composers, in whose works, as is known, they play a very important part—are frequently presented, both in writing and in print, so inaccurately, irregularly, and unsystematically, that even the scandent musicians will often be uncertain about them. We, on the contrary, give them everywhere in such a manner that no doubt can arise as to the way in which, in our opinion, they are to be performed. To attain this, we write the embellishments partly in the text itself, in large notes—especially the many appoggiaturas (*langen Vorschläge*) in the old masters, the original method of writing which, in small notes, is now somewhat antiquated—but for the most part we keep the small notes, &c., in the original text, but explain it by giving the method of performance in smaller text above, or in a foot-note."

It is unnecessary to enlarge upon this important feature of the edition. Few masters, who have taught Haydn's or Mozart's sonatas to their pupils, have not experienced the difficulty of making the young players perform the embellishments correctly, to say nothing of the doubt they have sometimes themselves felt as to the accurate interpretation of the signs employed. The way in which this promise of the preface is carried out in the text is worthy of all praise. We can bear out the editor in his statement that in no single instance (so far as our examination of the volumes has gone) is a passage to be found, the manner of executing which is not as clear as it is possible for notes to make it.

Herr Lebert next speaks of the new indications of *Phrasing* as one of the special features of this edition. On this point he says:—

"In this matter, again, the works of the older composers more especially offer a rich field for more accurate fixing and regulating. In them by preference so much is left to the discretion of the player, and where there are indications of legato and staccato, these are so dubious, irregular, and without agreement in analogous passages, that it is not only almost impossible for the pupil, but it also often costs the teacher and player of experience and good taste much comparison and many experiments, to hit upon the right reading. But even more recent composers, whose method of marking these and similar points is altogether far more accurate, often leave considerable room for more careful indications, which, at least to the more unpractised and less gifted, cannot be otherwise than profitable."

The editor then proceeds to explain the system he has adopted, and, with becoming modesty, expressly states that he lays no claim to having given the absolutely right reading; for there are many cases in which different methods of performance may possibly be equally good; all he professes to give is a version consistent with itself, and in keeping with the artistic character of the music.

After touching on the dynamic marks of expression, the metronomic indications, and the carefully and fully marked fingering, Herr Lebert continues:—

"Through the system of editing which has been thus explained, which presents everything serviceable for practical performance as far as possible in the commonly understood musical signs and expressions, and therefore does not merely consist of circumstantial explanations in exceptional cases, we hope to add to the works of the classical writers for the piano a *practical commentary*, which on the one hand for the self-teaching, who must dispense with *viva voce* instruction, gives information in writing as to the requisites and means of a good performance; and which, on the other hand, will save the teacher a large amount of time and trouble, which he must otherwise spend in marking, fingering, explaining marks of expression, &c., and which he can now profitably employ in other ways."

Our readers will now be prepared to follow us in our subsequent papers through this series, and to see in what way the promises of the preface are carried out. We have only, in concluding this article, to give expression to a regret in which many will doubtless sympathise with us. It is that so valuable a scheme should have been adopted only in a *German* edition. For the full appreciation and understanding of the instructions given, a knowledge of the German language is indispensable. Still, the want of this knowledge should not prevent students from obtaining these volumes, since even to those unacquainted with that tongue the series will be of great service. The fingering will of course be intelligible, as also the directions for the performance of the embellishments. This is above and before all a *student's* edition, and to students in the general sense of the term, and not in the limited acceptation of learners, we recommend it.

(*To be continued.*)

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A PRIZE-DAY AT THE PARIS CONSERVATOIRE.

(TRANSLATED FROM HECTOR BERLIOZ'S "AUTOBIOGRAPHY.")

(*Continued from p. 31.*)

[TRANSLATOR'S NOTE.—In a previous number of this paper, Berlioz's account was given of the general conditions under which prizes are awarded at the Paris Conservatoire. The present extract from his entertaining memoirs refers to the occasion on which he was himself the successful competitor.]

Two months later, the distribution of prizes and the performance with full orchestra of the successful cantata took place as usual at the Institute. This ceremony still goes on in the same fashion. Every year the same musicians perform scores which also are always nearly the same, and the prizes, given with the same discernment, are distributed with the same solemnity. Every year, the same day, at the same hour, standing on the same step of the same platform of the Institute, the same academician repeats the same phrase to the laureate who has just been crowned. The day is the first Saturday in October; the hour, four in the afternoon; the step of the platform, the third; the academician, every one knows; the phrase, as follows:—

"Well, young man, *mecte animo;* you are about to make a fine journey . . . the classic land of the fine arts . . . the country of Pergolesi, of Piccini . . . a sky that gives inspiration. . . You will return to us with some magnificent score. . . You have a fine prospect."

For this glorious day the academicians don their fine robes embroidered with green; they are radiant; they are dazzling. They are going to crown in pompa painter, a sculptor, an architect, an engraver, and a musician. Great is the joy within the Muses' Hall.

What have I been writing there? That is like a verse! The fact is that I was already far away from the Academy, and was thinking (I really don't know apropos of what) of this verse of Victor Hugo:—

> "Aigle qu'ils devaient suivre, aigle de notre armée,
> Dont la plume sanglante en cent lieux est semée,
> Dont le tonnerre, un soir, s'éteignit dans les flots,
> Toi, que les as couvés dans l'aire maternelle,
> Regarde et sois contente, et crie, et bats de l'aile,
> Mère, tes aiglons sont éclos."

Let us return to our laureates, several of whom are somewhat like owls, those "little pouting monsters" of whom La Fontaine speaks, rather than eagles, but who equally share, nevertheless, the affections of the Academy.

It is, then, on the first Saturday in October that the radiant mother "flaps her wings," and that the cantata which has been crowned is at last performed seriously. For this occasion is assembled a *complete* orchestra; nothing is wanting. The strings are there; we see the two flutes, the two oboes, the two clarinets.—(I ought, however, in truth to say that this precious part of the orchestra has only recently been made complete. When the morning of the prize-day dawned for me, there was only *a clarinet and a half;* the old man entrusted from time immemorial with the first clarinet part, having only one tooth left, could only bring out of his asthmatical instrument half the notes at most.) There were the four horns, the three trombones, and even cornets, modern instruments! This was "doing the grand!" Well, nothing is more true. The Academy for this day does not know herself; she commits follies, real extravagancies; "she is content, and cries, and flaps her wings; her owls (her "eaglets," I mean) are hatched." Every one is at his post. The conductor, bow in hand, gives the signal.

The sun rises: violoncello solo—slight crescendo.
The little birds awake: flute solo, shakes on the violins.
The little brooks murmur: solo for violas.
The little lambs bleat: oboe solo.
And the crescendo continuing, we find, when the little birds, the little brooks, and the little lambs have been successively heard, that the sun is at the zenith, and it is midday at least. The recitative begins—

> "Déjà le jour naissant," &c.

Then follow the first air, the second recitative, the second air, the third recitative and the third air, when the personage generally expires, but the singer and the audience respire. The perpetual secretary pronounces in a loud and intelligible voice the Christian name and surname of the author, holding in one hand the crown of artificial laurel which is to encircle the temples of the victor, and in the other a medal of real gold, which will serve to pay his expenses before his departure for Rome. It is worth a hundred and sixty francs, I am certain. The laureate rises:

> "Son front nouveau tondu, symbole de candeur,
> Rougit, en approchant, d une honnête pudeur."

He embraces the perpetual secretary. Slight applause A few paces from the tribune of the perpetual secretary is the illustrious master of the pupil who is crowned; the pupil embraces his illustrious master; quite right! Slight applause again. On a bench in front, behind the academicians, the parents of the laureate are silently shedding tears of joy; he, jumping over the benches of the amphitheatre, treading on one person's toes, stepping on another's dress, throws himself into the arms of his father and mother, who now sob aloud—nothing more natural! But there is no more applause; the public begins to laugh. On the right of the scene of tears, a young lady is making signs to the hero of the festival. He needs no entreaty, and, tearing on his passage the gauze dress of a lady, knocking out of shape the hat of a dandy, he at last reaches his cousin. He embraces his cousin. Sometimes he even embraces his cousin's neighbour. Great laughter. Another woman, sitting in a corner dark and difficult of access, gives some marks of sympathy that the happy victor takes care to notice. He flies to embrace also his mistress, his intended, his betrothed, her who is to share his glory. But in his hurry and his indifference for other women, he overturns one with a kick, catches his foot against a bench, falls heavily, and without going any further, giving up all thought of the least embrace for the poor young girl, regains his place, perspiring and confused. This time tremendous applause, peals of laughter; it is happiness; it is delirium; it is the best moment of the academic *séance;* and I know a good number of merry souls who only go there for this. I am not speaking thus from any spite against the laughers, because for my part I had, when my turn came, neither father, nor mother, nor cousin, nor master, nor mistress to embrace. My master was ill, my parents absent and displeased; as for my mistress . . . And so I only embraced the perpetual secretary, and doubt whether as I approached him a blush could be remarked on my forehead; for instead of being "newly shorn," it was buried beneath a forest of long red hair, which, with other characteristic features, would contribute not a little to make me rank in the class of owls.

I was, besides, on that day not at all in an embracing humour; I even think that I was never in a more horrible rage in all my life. This is why: the subject of the cantata was "The Last Night of Sardanapalus." The poem finished at the moment when the conquered Sardanapalus calls his most beautiful slaves and mounts with them on the funeral pile. The idea occurred to me at first to write a sort of symphony descriptive of the conflagration, the cries of the ill-resigned women, the proud

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accents of the brave voluptuary, defying death in the midst of the progress of the flame, and the crash of the falling palace. But when I came to think of the means to employ to render perceptible with the orchestra alone the principal features of a picture of this nature, I stopped. The musical section of the Academy would have condemned, without a doubt, my whole score at the mere inspection of this instrumental finale; besides, as nothing could be more unintelligible when reduced for performance on the piano, it became at least useless to write it. So I waited. When subsequently the prize had been awarded me, sure then of not being able to lose it, and besides of its being performed with full orchestra, I wrote my conflagration. This movement, at the full rehearsal, produced such an effect that several of the academicians, taken by surprise, came themselves to compliment me on it, without reservation, and without bitterness for the trap in which I had just caught their musical religion.

The hall of the public meetings of the Institute was full of artists and amateurs, curious to hear this cantata, the author of which had already established a proud reputation for extravagance. The larger number, as they went out, expressed the astonishment that the "conflagration" had caused them, and by the account they gave of this strange piece of symphonic music, the curiosity and attention of the audience of the morrow, who had not been at the rehearsal, were naturally excited to no ordinary degree.

At the beginning of the meeting, having some little doubts of the capability of Grasset, the ex-conductor of the Théâtre Italien, who was directing the music, I placed myself at his side, my manuscript in my hand. Mme. Malibran, attracted also by the reports of the previous day, and who had not been able to find a place in the hall, was seated on a stool near me, between two double-basses. I saw her that day for the last time.

My *decrescendo* begins.

(As the cantata commenced with the line "Déjà la nuit a voilé la nature," I had to depict a *sunset* instead of the customary sunrise. I seem condemned never to do anything like other people—to take life and the Academy *against the grain!*)

The cantata goes on without an accident. Sardanapalus learns his defeat, resolves to die, calls his wives; the fire is lit, all listen; those who have been initiated at the rehearsal say to their neighbours, "Now you will hear this crash; it is strange, it is prodigious!"

Five hundred thousand curses on musicians who do not count their rests!!! A horn part gave in my score the cue to the drums, the drums gave it to the cymbals, these to the big drum, and the first stroke on the big drum brought on the final explosion! My——d horn never sounds its note; the drums, not hearing it, take care not to come in; consequently the cymbals and big drum are silent also; nothing comes in! nothing!!! the violins and basses continue by themselves their impotent tremolo; no explosion! A conflagration which goes out without having blazed up, a ridiculous effect instead of the crash so much spoken of; *ridiculus mus!* . . . It is only a composer that has undergone such a trial who can conceive the fury with which I was transported. A cry of horror escaped from my heaving breast; I hurled my score across the orchestra; I upset two desks; Mme. Malibran jumped up as if a mine had suddenly exploded under her feet; all was in an uproar, the orchestra, and the scandalised academicians, and the mystified audience, and the indignant friends of the composer. It was one more musical catastrophe, and more cruel than any I had previously experienced. . . If it had only been my last!

HANS VON BÜLOW.

When an artist of such repute as Dr. Hans von Bülow comes among us for the first time, something more seems due to him, as well as to our readers, than a mere record of what he has played, and the impression made both upon ourselves and his hearers generally.

Hans von Bülow was born at Dresden on the 8th of January, 1830. His father, Edouard von Bülow, was a well-known author, and friend of the celebrated Ludwig Tieck. Up to his ninth year he evinced not the slightest turn for music, but after a dangerous brain fever this so rapidly developed itself, that at eleven years of age he was able to play Beethoven's trio in C minor. Without any view to adopting music as a profession, he received his first instruction in pianoforte playing from A. Hänsel, then from Fräulein Schmiedel, and on this lady marrying Herr C. Eberwein, in harmony and counterpoint from him. In 1845 he was placed under Friedrich Wieck, the father and instructor of Mme. Schumann, and subsequently, for a short time, under Herr Litolff, at this time resident in Dresden. At this period Mmes. Schröder-Devrient and Johanna Wagner, and MM. Tichatschek and Mitterwurzer, were at the height of their career; Wagner directed the opera, bringing out the masterworks of Gluck, Weber, Beethoven, &c., as well as the earlier of his own works—*Rienzi*, *Der Fliegende Holländer*, and *Tannhäuser*. This happy and healthy condition of musical affairs he was soon obliged to relinquish, in consequence of his father's removal to Stuttgart. Here he became a pupil of the Gymnasium, and in due course entered the University of Leipzig with a view, in accordance with his parents' wish, to studying law. In Leipzig he resided with Professor Frege, husband of the celebrated singer Livia Gerhard, the friend of Mendelssohn and Schumann, whose house was the head-quarters of the chief musical celebrities of the day. Here he made acquaintance with Mendelssohn and Schumann, and received instruction in counterpoint from Moritz Hauptmann. Thence, however, he proceeded to Berlin to continue his legal studies. During a visit to Weimar, in 1850, he had the good luck to hear *Lohengrin*, under Liszt's direction. This made such an impression upon him that he at once gave up all idea of the law as a profession, and determined to devote himself to music. He betook himself at once to Wagner, then residing at Zurich, who procured for him the post of musical director of the theatre there, and initiated him in the art of conducting. After awhile, at Wagner's advice, he removed to Weimar, and put himself under Liszt's tuition, with a view to perfecting himself in pianoforte playing. Under Liszt's guidance he made extraordinary progress, and having qualified himself for appearance in public, started on an artistic tour in the spring of 1853, and gave concerts with the greatest success in Vienna, Pesth, Dresden, Carlsruhe, Bremen, Hamburg, and Berlin. After a short stay in Dresden, where he also occupied himself in literary work, writing articles for the *Neue Zeitschrift für Musik*, &c., and after fulfilling an engagement as pianoforte teacher in a private family in Posen, he took up his abode in Berlin, when he at once received the appointment of principal professor of the pianoforte in the music school founded by A. B. Marx and Julius Stern, a post which he held from 1855 till 1864. During his residence here he instituted concerts both for chamber and orchestral music, and from time to time made tours through the most important cities of Germany, France, Belgium, Holland, and Russia, appearing both as an executant and as a conductor. It was, however, during his residence in Munich—from 1864 to 1869—that his artistic activity was most apparent. Here he not only filled the part of principal of the Con-

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servatorium, but that also of conductor of the opera, bringing out *Tristan und Isolde* (1865), *Die Meistersinger* (1868), five other new operas, and twelve newly-revived ones. In 1869 overwork and failing health led him to seek a release from his duties, and since that time he has made Florence his head-quarters, working hard here, and successfully, to foster a taste for German music, but taking occasional artistic journeys, the most important of which in its results was that of last autumn, when he revisited Munich for the purpose of reviving *Tristan und Isolde*.

As a composer, Von Bülow cannot be said to have been prolific, his published works as yet not having gone beyond Op. 23. Earnestness and originality, however, largely characterise them all. Among the most important are his so-called "Symphonisches Stimmungsbild," *Nirwana* (Op. 20), "Des Sängers Fluch," a ballad for orchestra (Op. 16), an overture and music to Shakespeare's *Julius Cæsar* (Op. 10), and four "Character-Stücke" for orchestra (Op. 23). Besides songs, both for solo voices and chorus, he has published nine books of pianoforte music. But his critical and instructive editions of the works of standard authors, his arrangements and transcriptions, far outnumber his own compositions. Here we find he has busied himself with Gluck, Ph. E. Bach, S. Bach, Handel, Scarlatti, Beethoven, Weber, &c., perhaps the most noteworthy among them being his critical and instructive edition of Beethoven's pianoforte works from Op. 53 to Op. 129. Further he is the author of the pianoforte score of Wagner's *Tristan und Isolde*, and of Gluck's *Iphigenie in Aulis*, as rescored by Wagner, as well as of arrangements and transcriptions of a vast number of orchestral works by Wagner, Berlioz, and Liszt.

As an executant Von Bulow is unrivalled. Every quality that a pianist should possess, he possesses in the highest degree. Most conspicuous among his characteristics are his perfect mastery over the key-board, his unfailing memory, his thorough intimacy with every school of pianoforte music, from Bach to the present day, the individuality of his reading of classical works, and an entire absence of conventionality. The strength of wrist and finger, which enables him to extract from his instrument the utmost volume of sound of which it is capable, the most delicate *pianissimo*, and every gradation of tone which lies between these extremes, must be prodigious. With apparently an unlimited amount of reserve force at his command, the most intensely difficult passages seem to be overcome with perfect ease. The pure vocal tone he brings forth in *cantabile* passages is truly astonishing. The full importance of every phrase, every note of each piece that he plays, seems to have been duly weighed beforehand, but without detracting from its spontaneity or its poetical and intellectual conception as a whole. In its finished artistry his playing reminds us of nothing so much as Jenny Lind's singing, which some who were inclined to be hypercritical were wont to underrate, on account of its artistic ultra-perfection. In short, Von Bülow seems to have brought the art of pianoforte playing to its extreme limits. Of the various occasions on which he has appeared we have spoken in another column.

OVERTURE TO "TANNHÄUSER."

TRANSLATED FROM WAGNER'S "PROGRAMMATISCHE ERLÄUTERUNGEN."

At the commencement the orchestra represents the song of pilgrims, which, as it approaches, grows louder and louder, and at length recedes. It is twilight; the last strain of the pilgrims' song is heard. As night comes on, magical phenomena present themselves; a roseate-hued and fragrant mist arises, wafting voluptuous shouts of joy to our ears; we are made aware of the dizzy motion of a horribly wanton dance. These are the seductive magic spells of the "Venusberg," which at the hour of night reveal themselves to those whose breasts are inflamed with unholy desire. Attracted by these enticing phenomena, a tall and manly figure approaches; it is Tannhäuser, the Minnesinger. Proudly exulting, he trolls forth his jubilant love-song, as if to challenge the wanton magic crew to turn their attention to himself. Wild shouts respond to his call; the roseate cloud surrounds him more closely; its enrapturing fragrance overwhelms him and intoxicates his brain. Endowed now with supernatural powers of vision, he perceives, in the dim seductive light spread out before him, an unspeakably lovely female figure; he hears a voice which, with its tremulous sweetness, sounds like the call of sirens, promising to the brave the fulfilment of his wildest wishes. It is Venus herself whom he sees before him. Heart and soul he burns with desire; hot consuming longing inflames the blood in his veins; by an irresistible power he is drawn into the presence of the goddess, and with the highest rapture raises his song in her praise. As if in response to his magic call, the wonder of the "Venusberg" is revealed to him in its fullest brightness; boisterous shouts of wild delight re-echo on every side; Bacchantes rush hither and thither in their drunken revels; and dragging Tannhäuser into their giddy dance, deliver him over to the love-warm arms of the goddess, who, passionately embracing him, carries him off, drunken with joy, to the unapproachable depths of her invisible kingdom. The wild throng then disperses and their commotion ceases. A voluptuous plaintive whirring alone now stirs the air, and a horrible murmur pervades the spot where the enrapturing profane magic spell had shown itself, and which now again is overshadowed by darkness. Day at length begins to dawn, and the song of the returning pilgrims is heard in the distance. As their song draws nearer, and day succeeds to night, that whirring and murmuring in the air, which but just now sounded to us like the horrible wail of the damned, gives way to more joyful strains, till at last, when the sun has risen in all its splendour, and the pilgrims' song with mighty inspiration proclaims to the world and to all that is and lives salvation won, its surging sound swells into a rapturous torrent of sublime ecstacy. This divine song represents to us the shout of joy at his release from the curse of the unholiness of the "Venusberg." Thus all the pulses of life palpitate and leap for joy in this song of deliverance; and the two divided elements, spirit and mind, God and nature, embrace each other in the holy uniting kiss of Love.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *May*, 1873.

WINTER, and with it the concerts, are gone. During summer now and then musical entertainments, mostly for charitable purposes, take place; but they offer so little of interest or importance that we do not feel called upon to speak about them. In many such cases the quantity in the programmes must compensate the listener for the quality and the execution of the music contributed; and an audience ready to be victimised is at times compelled

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to accept performances, which could only dare to show themselves in public under the cover of Christian charity, and which the critic is bound to treat with particular consideration on account of the good purpose. Such concerts are mostly without orchestral performances, orchestral players not being easily brought together without payment. On the other hand, the programmes become all the more diversified in colour, since the well-meaning concert-givers, in order to attract the largest possible audience, are often less influenced by æsthetic considerations in selecting and combining the separate numbers of the programme, than by the principle, "Wer vieles bringt, wird jedem Etwas bringen."*

But if such artists as Herr and Frau Joachim, Carl Reinecke, Gura, Hegar, and others of the highest standing join together for a concert to be given towards a testimonial for the composer Robert Franz, who unfortunately has now almost totally lost his hearing, and if they only bring forward compositions by Robert Franz and Joh. Seb. Bach, we can look forward to both the pecuniary and artistic success of this concert with the most favourable expectations. This concert is to take place shortly here at the Gewandhaus Hall, and will doubtless be an interesting interruption of our musical summer rest.

We almost fear that the name of this unfortunate composer is not so generally known as should be the case, judging from the worth of his numerous compositions. Perhaps this is accounted for by the centre of gravity of the artistic activity of Robert Franz being the Lied—the Lied, which, through the words of the poet, is confined to one country, a zone as far as the language reaches, and which can only pass into other countries if fitting words in foreign languages have been found for the melodies of the composer. We do not know whether the songs by Robert Franz are known in England and sung to English words, but we do know that of the 250 German poems which Robert Franz has set to music, by far the greatest number deserve to be sung in every country. This, however, is not likely to be the case soon; even in its own mother country, the music by Robert Franz is at present only appreciated to its full extent in a rather small, limited circle, and we can scarcely think that the songs by Robert Franz, these flowers of a pure and innermost feeling, are ever likely to enjoy a large and general popularity. Their expression does not speak to the public in general, and for this reason they are not favourite pieces of touring tenors or starring prima-donnas. It is true these songs are mostly not appropriate for performance at public concerts. It is the true "household music." But wherever proper interpreters of Franz's songs are to be found, this true German lyric cannot fail to be appreciated.

From the programme of the second public examination concert of the Conservatoire, we can point out two young Englishmen as having enjoyed a highly creditable success. They were Messrs. John Jeffery, from Plymouth, and George Frederick Hatton, from London. Mr. Jeffery has been for some time in Leipzig, and proved, by the performance of the two last movements of Beethoven's E flat major concerto, that he has become a very excellent pianist. Mr. George Frederick Hatton has only come to our institute some seven months ago, and this school has only a small share, in proportion, in his excellent musical education. The gifted young man is the son of the famous English composer J. L. Hatton, who is also most favourably known in Germany. Provided, through his father's profound instructions with an excellent knowledge, the highly-gifted youth came to us, and showed, in his performance of the first movement of Beethoven's G major concerto, that he knew how to make use of the short time he has been here. For both these young artists we can make the most favourable prognostication for the future.

As competitors for the "Moscheles scholarship," the two ladies, Miss Dora Schirmacher, from Liverpool, and Fräulein Franziska Schlesinger, from Bernburg, appeared at this concert. The ladies played the concerto in G minor by Moscheles, Fräulein Schirmacher the first and Fräulein Schlesinger the second and third movements, with good technique, but not so that we could declare them to have quite finished their artistic education.

* "Who brings much will bring something for everybody."

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *May 12th*, 1873.

THE Great Exhibition is opened! There is another concert now, performed by all the people on earth. In comparison to the opening of the London Exhibition, music had little share in our festival. Save the national hymn, it was only the chorus, "See the conquering hero comes," with specially adapted words, which preceded the usual speeches (the "Hallelujah" from the *Messiah* was proposed, but laid aside). The series of concerts, which in other years closed at Easter-time, prolonged its farewell this year, and could not yet find the exit of the season. After a concert for the benefit of the poor of Vienna, given with the co-operation of Mme. Patti, we had a miscellaneous performance in the Opera House, for the benefit of the widows and orphans of the officers of the army (the price of the stalls being at the height of a hundred florins each); and the other evenings were followed by a state concert, and a festival representation of Shakespeare's *Midsummer Night's Dream* with the music of Mendelssohn, given in the Opera House on the occasion of the marriage of the Archduchess Gisela. The last days in April, some artists on the piano, organ, violin, and clarinet had the courage to risk each a concert of doubtful success. A private concert, for the benefit of the surviving relatives of a deserving musician, was interesting from the co-operation of some members of the aristocracy, particularly the Countess Wickenburg-Almásy, a singer of fine taste and good method. The receipt of about three thousand florins was therefore remarkable, as the concert-room was but a small one, and the lovers of music in general were already tired of the prolonged season. The third and last production of the pupils of the Conservatoire offered only theatrical representations of opera scenes. It must be confessed that the capacities of the pupils, on the stage and in the orchestra, were like wise an honour to Mme. Marchesi, the professor of the singing-class, and to Herr Hellmesberger, the Director of the Institute and conductor of the performance. Such singers as Frl. Elise Wiedermann, Clementine Prohaska (Troska), Louise Proch, Herr Staudigl, will become in a short time a valuable assistance to the opera and the concert. The four ladies of the Conservatoire in Stockholm, the Swedish sing-quartette, have finished their visit with the tenth concert. Ten appearances in so short a time, and every one so well visited, speaks for itself. Though the extent of their programme was very small, the audience never became tired. At intervals the ladies visited also Pesth, Graz, Brünn. Going next to Munich, the quartett intends, after a visit to Sweden, to make a tour through America, now the Holy Land for so many artists. Two so-called festival concerts, on the occasion of the opening of the Exhibition, were arranged by the Gesellschaft der Musikfreunde. Both were given

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by the united forces of the Singverein, the Philharmonic, and the Wiener-Männer-Gesangverein. Regarding the Schubert concert, it was again evident that it is a failure to fill the programme with works of the same composer. The audience seemed, indeed, a little tired, though the orchestral and choral productions and solo songs were so well performed. With Beethoven it was another thing; the vigour and variety of the compositions are sufficient in themselves even to raise the attention number by number. The Leonore overture, No. 3, in the beginning, and the "Ninth" at the end of the programme, held the rest between them like iron cramps.

Mme. Adelina Patti and the Italian opera have vanished from the Theater an der Wien on the 2nd of May. There were seventeen performances, the last a miscellaneous one. Eight operas showed the versatility of the celebrated Diva, and as many more operas could not be represented for want of a basso-buffo. We heard *La Traviata*, *Il Trovatore*, *La Sonnambula*, *I Puritani*, *Rigoletto*, *Lucia*, *Martha*, and *Dinorah*, and the last opera created the same enthusiasm as the first, regarding Mme. Patti. Compared to such an eminent singer, the other members of the company, such as Signora Marchisio, Signore Graziani, Nicolini, Naudin, Marini, and Vidal, can only claim a secondary interest. The operettas given in the same theatre, in the Leopoldstadt, and in the Strampfer theatre, are for the most part those of Offenbach, Lecocq, Suppé, and Strauss. The composer, Emile Jonas, whose *Canard à trois becs* and *Jarotte* have attained a certain popularity, is again here, to produce a new operetta in the Strampfer theatre; the same Mr. Strampfer has got the licence to build a new theatre in the suburb Mariahilf (on the way to Schönbrunn).

The Imperial Opera House has been upon the point of losing its director, the highly esteemed Herr Johann (now "Ritter von") Herbeck, who was seized for the second time by a dangerous inflammation of the lungs. The performances represent now, too, a sort of exhibition of guests; one or two every second evening replace the regular members, save one guest, who is indeed a help in need, namely a fioritura singer, a part lately represented by Frl. v. Rabatinsky. It is Frau Schroeder-Hanfstangl, from the Hoftheater in Stuttgart, whose Gastspiel is particularly arranged with the view of her singing Ophelia in *Hamlet*; meanwhile she performed Philine, Isabella, and Gilda. She has much skill in concert passages, and an excellent shake; but the voice is too thin for our Opera House. Till now, perhaps on account of a temporary indisposition, she was not very fortunate. None of her rôles could satisfy. Frl. Löwe, from Prague, has performed Elsa, Leonore (*Fidelio*), and Senta. Her voice has some sympathetic chords, but is not technically schooled enough, and the higher notes are a little harsh. Frl. Löwe is, however, a conscientious singer and acts well, and her appearance is very favourable for the stage. Herr Degerle, from Dresden, who performed Wolfram, Telramund, and Valentin, is an intelligent singer, who certainly will not spoil his rôle. The basso, Herr Scaria, till now announced as a guest, though he is actually engaged, deserves much praise. It is a pity that his vocalisation is so very unequal, and the declamation sometimes too broad. The operas are now much visited by the Imperial court and its interesting guests, among whom are the Prince of Wales, Prince Arthur, the German Crown Prince, the Princes of Denmark and Saxe, the Dukes of Brunswick and Nassau, and many other members of first rank, who all seem to be enraptured with the beauty of the decorations of the great Opera House. From the 13th of April (Easter Sunday) till the 12th of May, the operas represented have been as follows:—*Freischütz*, *Don Juan*, *Jüdin*, *Lucrezia*, *Tannhäuser*, *Dom Sebastian*, *Romeo und Julie*, *Faust*, *Afrikanerin*, *Waffenschmied*, *Lohengrin*, *Mignon*, *Fidelio*, *Robert*, *Propet*, *Fliegende Holländer*, *Rigoletto*, *Hans Heiling*.

INAUGURATION OF THE GRAND ORGAN AT THE TOWN HALL, BOMBAY.

(*Times of India, April 30th*, 1873.)

THE grand Town Hall organ—the noble gift to Bombay of Sir Albert Sassoon, in commemoration of the Duke of Edinburgh's visit to this city in 1870—was inaugurated on Tuesday, April 29th, with a brilliant concert, of which, as a matter of course, the instrumental portion was the leading feature. The large hall was not more than half filled; but considering the advanced condition of the season, and the fact that everybody who can get away has left the steaming city for the cool breezes and health-restoring glades of Mahableshwar and Matheran, a larger audience could hardly have been expected. Those, however, who had the good fortune to be present enjoyed a delicious intellectual treat, which would preserve them, at all events for the moment, from envying those perhaps still more fortunate ones who about the same time might be supposed to be listening to the song of the bulbul on the distant breezy hills. Additional interest was lent to the concert by the fact that Mr. Charles Frye, the organist of St. Paul's Cathedral, Calcutta—an accomplished performer on the organ—had been specially invited to assist on the occasion; while Mr. Bishop, the son of the builder of the organ, and Mr. Cope, the honorary organist of St. Thomas's Cathedral, made up a trio which, for talent and ability, could not easily be surpassed. The vocalists—Mr. Constable, Mr. Punnett, and Mr. Sevastopulo—are popular favourites among the music-loving public here; in short, it may safely be said that the organ was inaugurated with the best vocal and instrumental talent available. The programme, the selection of which displayed a cultivated taste, was as follows:—

Organ Solo.	"Offertoire" in G..	*Wely*	Mr. Bishop.
Do.	"Andante"	*Batiste*	Mr. Frye.
Bass Solo..	"Pro peccatis"	*Rossini*	Mr. Punnett.
Organ Solo.	Entr'acte, "Rosamunde"	*Schubert*	Mr. Cope.
Do.	"If with all your hearts"	*Mendelssohn*	Mr. Frye.
Tenor Solo	"Comfort ye" and "Every valley" ..	*Handel*	Mr. Constable.
Organ Solo.	"Andante" from the Violin Concerto	*Mendelssohn*	Mr. Bishop.
Do.	"Marche aux Flambeaux"	*Scotson Clark*	Mr. Cope.
Bass Solo		*Strodella*	Mr. Sevastopulo.
Organ Solo.	Wedding March ..	*Mendelssohn*	Mr. Frye.

Mr. Bishop played the opening piece with much ability. Batiste's *Andante*, which followed, abundantly fulfilled all expectations that had been formed of Mr. Frye's power over the instrument. His rendering was masterly, and the peculiar merit of the selection enabled him to display to perfection the solo stops. Mr. Punnett then sang the "Pro peccatis" of Rossini, in the vigorous style with which we are all so well acquainted, and which won for him well-merited applause. The manner in which Mr. Cope played the *entr'acte* from "Rosamunde," one of the most lightsome of Schubert's compositions, was much admired, and tended to show that the Cathedral organ is at present in most capable hands. Mr. Frye then played the exquisite solo, "If with all your hearts," from Mendelssohn's "Elijah." Mr. Constable, who followed with "Comfort ye" and "Every valley," needs no praise from us. He possesses a splendid tenor voice, and sings with the precision and confidence of a trained musician; but the forest of flags with which the roof of the hall was decorated prevented his notes from ringing so clearly through the building as they would otherwise have done. At the conclusion of his solo he was cheered to the echo. The *Andante* from Mendelssohn's Violin Concerto was skilfully rendered by Mr. Bishop; and then Mr. Cope thoroughly roused the audience with his splendid playing of the "Marche aux Flambeaux." He showed the immense volume of tone which the organ can send forth, and on behalf of the hall let it be said that not the faintest echo was experienced. Mr. Sevastopulo's solo was very good, but would have sounded much better had the afore-mentioned flags been out of the way. Mr. Frye brought the concert to a close with Mendelssohn's "Wedding March," which was finely played, and above all criticism.

Sir Albert Sassoon has rendered an inestimable service to his

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fellow-citizens. How many hundreds of persons will be constantly brought together to hear this superb organ!—of how much community of sentiment and good-fellowship it may become the parent!—for what can more completely knit soul to soul than the associated enjoyment of the sublimest music?

The *Indian Statesman* says: "Sir Albert lays us under deep obligation by this munificent gift. The presentation was suggested, if we remember rightly, by our fellow-townsman, Mr. H. Mull, of the *Times of India*."

Reviews.

Die Walküre. Von RICHARD WAGNER. *Clavierauszug* (The Valkyr. By RICHARD WAGNER. Pianoforte score). London: Schott & Co.

In our last number we gave some account of the *Rheingold*, the introduction to Wagner's great "Nibelungen" trilogy. It is now our duty to notice the first portion of the work itself. Before, however, we give an account of the plot and music it may be well to explain the meaning of the title, as it is probable that a large number of our readers have not the faintest idea of what a "Walküre" is. The name is derived from two old German words—*wal*, those slain in battle, and *küren*, to select—and the "Walküren" are nine sisters, the daughters of Wotan, whose duty it is to bring the warriors slain in battle into the "Walhalla," the castle which, it will be remembered, the giants had built for Wotan; and upon the transactions connected with which the action of the *Rheingold* mostly turns. The chief of the nine Walküren is Brünnhilde; she is "The Valkyr" *par excellence*, who gives her name to the present piece, and is also the principal heroine of the two following dramas, *Siegfried* and *Götterdämmerung*. This explanation being given, we can now proceed to notice the plot of the work. At first sight it will appear but slightly connected with that of the *Rheingold*, but when we come to the *Siegfried* the relation between the previous pieces will be much more apparent.

So far as at present developed, the "Nibelungen" drama has dealt entirely with the mythical and supernatural. In the first act of *Die Walküre* human interest is introduced for the first time. We are dealing, it is true, with people of the old heroic age, not with nineteenth-century ladies and gentlemen, and, as we shall see, the romantic and supernatural is not altogether left in the background. Still, after all, we have here men and women of like passions with ourselves, and the interest of the drama is thereby considerably enhanced. It is a striking thing, too, that precisely in those parts of the drama in which Wagner treats the ordinary human passions of love, hate, &c., is he the most powerful and impressive.

The instrumental prelude to *Die Walküre*, like that of the *Rheingold*, is one of those pieces of which it is impossible to form an adequate idea from the pianoforte arrangement. It is mainly constructed upon a simple subject of two bars repeated and varied in every conceivable way, and depicting in a masterly manner the rising of a storm and its gradual subsidence. The tempest in the orchestra dies away, and with its last notes the curtain rises. We see the interior of a singularly constructed house. In the middle of the room stands the trunk of a mighty ash; we see its enormous roots losing themselves in the ground; to the trunk a rough roof is fixed, through openings in which we see the spreading branches of the tree above; the walls are of roughly-hewn wood; on one side of the stage is the hearth, on which a fire is burning; at the back the entrance-door, and on the left are steps leading to an inner room. The time is evening; night is fast closing in. The door opens, and a man, evidently in a state of extreme exhaustion, enters and throws himself down in front of the fire, with the words, "Whosever house this is, here I must rest!" and faints away. The mistress of the house, Sieglinde, comes from the inner room, thinking it is her husband, and is surprised to find a stranger in the house. After she has given him some drink, she tells him, in reply to his inquiries, that she is the wife of Hunding, the owner of the house. Feeling refreshed, he rises to go. "Why go already—who pursues thee?" she asks. "Misfortune pursues me wherever I go," he replies; "I would keep it far from thee, lady." "Stay here, then," she says; "thou canst not bring unhappiness into the house where it always dwells." Hunding enters, and his wife tells him what has occurred. From this point the plot of the drama becomes exceedingly difficult to condense. In many places nearly every speech has a direct bearing on what follows. We must confine ourselves to a mere outline, and for fuller details refer our readers to the work itself. Hunding asks the stranger who he is, and receives for answer that he is a "Wölfing," the son of Wölfe, and that he came into the world with a twin sister. His father was at feud with the race of the Neidings; these had burnt down his house, killed his wife, and carried off his daughter. He, with his son (the speaker), fled into the forest; in a battle with the Neidings the latter was separated from his father, and had never seen him since. Misfortune pursues him everywhere, therefore he is called Wehwalt—the "woe-stricken." In reply to Hunding's inquiry how he had lost his weapons, he replies how it was in aiding a maiden who appealed to him for help against her relations, who were going to marry her by force to a man whom she did not love. In the fight the maiden was killed, and he, overpowered by numbers, lost his arms, was wounded, and, put to flight. Hunding announces that he is one of the kindred of those with whom his guest had been fighting, and challenges him to single combat on the morrow. He and his wife then retire for the night to the inner chamber, leaving the stranger alone.

It is now night; the room is dark but for the dull glow of the expiring fire on the hearth. Left to himself, the stranger remembers how his father had promised him a sword in his deepest need, and reflects also on the evident unhappiness of his fair hostess. A sudden gleam of firelight falls on a spot of the ash trunk, in which the handle of a sword is clearly visible; then the fire goes out altogether, and there is total darkness. The door of the inner room opens gently, and Sieglinde comes out. She has drugged her husband's drink, to have the opportunity of saving her guest. She points to the sword in the trunk, and tells him how, at her wedding feast, when she was married by force to Hunding, an old man clothed in grey, a large hat covering one eye, came into the hall, holding a sword in his hand. This sword he thrust up to the hilt into the tree, declaring that it was intended for him alone who could draw it out. All the guests tried, but no one could move it. "Then I knew," says Sieglinde, "who it was that had placed the sword there, and for whom it was designed. Oh, could I but find him now! I should be sweetly revenged for all my past suffering and shame! Would my hero but come to me, my arm should embrace him!" The stranger announces himself as her deliverer; mutual explanations follow; and he declares himself her twin brother Siegmund, the "Wälsung" (the son of Wälse), and, with a mighty wrench, draws the sword out of the stem. He names it "Nothung"—the "compeller"—and offers it as a *bridal* gift to Sieglinde, who, at his words, "Bride and sister art thou to thy brother; so flourish the race of the Wälsungen!" sinks on his breast, and the curtain falls.

From this incestuous union it will be readily imagined that only misery could result; and the second act shows us the consequences that follow. The scene represents a wild mountain country, and we see Wotan, as the god of battles, in full armour, and Brünnhilde the Walküre, his daughter, also in full armour, in attendance upon him. Wotan, whose notions of morality (like those of the Roman Jupiter) would appear to have been of the laxest description, orders Brünnhilde to award the victory to Siegmund in the forthcoming combat between him and Hunding. Fricka approaches in a chariot drawn by two rams. As the protectress of the marriage tie, she has been appealed to by Hunding, and she comes to invoke summary vengeance on Siegmund and Sieglinde. Wotan takes their part, declaring that he considers a loveless marriage an unholy one. Fricka rates him soundly for his many conjugal infidelities. He replies that from the very union of which she complains deliverance will come to the gods; for "a hero is needed who, unprotected by the gods, shall be free from their authority; he only can do what, though the gods need it, they themselves are unable to accomplish." Fricka's urgency, however, at last prevails, and she obtains from her spouse a reluctant oath to withdraw his protection from the offending pair.

Fricka departs, and Brünnhilde approaches. To her Wotan tells his trouble. And here the connection of the present with the previous drama becomes apparent. Alberich, the Nibelung, designs to overthrow the gods. Wotan has learnt from Erda, the mother of the Fates, that if Alberich should obtain possession of the mighty ring, Walhalla is lost. Our readers will remember that the ring had not been restored to the Rhine-daughters, but given, with the rest of the treasure, to the giants. Fafner, having killed his brother, is now guarding the hoard. But against the race of gods Wotan himself is powerless, for he is allied with them by treaties. Only a hero, acting entirely without influence from the gods, can obtain the ring. Where is he to be found?

Horror-struck, Brünnhilde receives from Wotan the order to award the victory to Hunding. Vain are her efforts to reverse the decision. Siegmund and Sieglinde now approach—the latter overwhelmed with despair and remorse. Brünnhilde appears and announces to Siegmund his approaching end. A most touching and beautiful scene ensues, which, did our space permit, we would gladly quote entire. Siegmund inquires whether he will meet Sieglinde in Walhalla. Brünnhilde replies that she must still breathe the air of earth. "Then I follow thee not to Walhalla!" says Siegmund. "Thou

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hast seen the Walküre; thou *must* follow her!" "I trust to my sword!" "He who gave it thee now takes its virtue from it." "Shame on him who gave it me in mockery!" Brünnhilde asks him to confide Sieglinde to her protection, but he declares that he will kill her rather than leave her behind, and draws his sword. Brünnhilde, deeply moved, promises him victory, and the battle approaches, and the ensuing fight Brünnhilde covers Siegmund with her shield. Wotan appears from a cloud above, holding his spear towards Siegmund, whose sword breaks in half, and Hunding pierces him to the heart. Brünnhilde seizes the fainting Sieglinde and carries her off on her horse. Wotan makes a scornful gesture to Hunding, who falls dead on the ground at his words, "Go, slave! kneel before Fricka; tell her that Wotan's spear has avenged her wrongs. Go!" His wrath is then turned against the disobedient Walküre.

The third act shows us the summit of a mountain. A storm is raging, and by the flashes of lightning we see the eight Walküren, on horseback and in full armour, resting on their way to Walhalla, with slain warriors hanging over their saddles. To them Brünnhilde enters hastily, bearing Sieglinde on her horse. Wotan is pursuing her, and she appeals to her sisters in turn for a horse, to save the poor woman. In vain; none dare to disobey Wotan. Sieglinde implores Brünnhilde to kill her; but the latter tells her to live for the sake of the child that she is to bear. The maternal instinct awakes, and she cries, "Save me, and save my child!" There is but one place of safety, a place which Wotan always avoids—the forest where Fafner guards the Rhine-gold and the ring. Thither they direct her, and Brünnhilde comforts her with the assurance that she bears in her womb the noblest hero of the world. She gives her the broken pieces of the sword Nothung: "He who repairs the sword and wields it shall receive his name from me—Siegfried."

Sieglinde departs: in a terrific thunderstorm Wotan draws near. He casts off his disobedient daughter; no longer shall she be his "Wunschmädchen," to fulfil his wishes; no longer a Walküre; she shall become a mere woman—"I banish thee from the mountain, I cast thee into a defenceless sleep, and the man that finds and wakes thee shall have thee!" The other Walküren fly in horror. Brünnhilde begs one favour of her father—to surround her with fire, that none but a brave hero may dare to wake her. Wotan relents so far; with a kiss on her eyes he brings sleep on her, lays her on a moss bank, closes her helmet, and covers her with her shield; then, turning the point of his spear towards a large rock, he calls the fire god, Loge, to come forth; flames surround Brünnhilde, and with the words, "Let him who dreads the point of my spear never pass through this fire!" he departs.

Of the music which Wagner has fitted to this magnificent drama we are almost afraid to speak as we feel, lest we should be suspected of exaggeration. Our own impression is that, as a whole, it far surpasses anything else the composer has yet written. Like most of its author's works, it is in places very unequal; for example, the whole scene between Wotan and Fricka, in the second act, though undoubtedly truthful in expression, is, when merely read or played on the piano, unmistakably dry. As we have before had occasion to remark, however, it is not fair to judge of such music as this apart from its actual effect on the stage. On the other hand, there are portions of the work which we think fully equal to anything in the range of dramatic music. We know nothing more decisively impressive than the whole of the first act. On first making acquaintance with it, it haunted us for days, though it was merely the *mental effect* it had produced, and we could not recall a single phrase of the melody. But this is in strict accordance with Wagner's theory of composition. The duet between Siegmund and Sieglinde, which occupies the latter half of this act, may, for dramatic power and beauty, compare with the celebrated scene in the fourth act of the *Huguenots*, though Wagner will, perhaps, not feel much flattered by the comparison. Scarcely, if at all, inferior, is the exquisite scene near the close of the second act, between Brünnhilde and Siegmund. These portions of the work have, moreover, the advantage of "coming out" tolerably well on the piano; it is at least possible to get a fair idea of their effects. It is otherwise with the great scene of the "Walküren-Ritt," at the opening of the third act, and with the final scene of the opera. Here even the superb pianoforte arrangement of Herr Klindworth can give but a most inadequate idea of the original, and as the full score of the opera is as yet unpublished, we seem to get but a glimpse of the effect. We can nevertheless see enough to pronounce *Die Walküre* not merely one of the finest and most original of Wagner's works, but one of the greatest dramatic compositions as yet produced.

The Life of J. SEBASTIAN BACH. An abridged Translation from the German of C. H. BITTER. By JANET E. KAY-SHUTTLEWORTH. With Preface by SIR JULIUS BENEDICT. London: Houlston & Sons.

MOST students of German musical literature will be aware that Bitter's life of Bach is one of the standard works on the subject. The original, however, in two tolerably large volumes, contains a large quantity of matter of little use or interest to the general reader, and no inconsiderable amount of "padding." Miss Kay-Shuttleworth has therefore, we think, done wisely in furnishing an abridged instead of a complete translation of the work. The present volume comprises, within the limits of some hundred and fifty pages, all the important facts in the biography of the great cantor, and a general account of his principal works. A complete catalogue of the whole of his known compositions is appended to the volume. This is translated from Bitter's work, but should have undergone revision at the hands of some one familiar with the originals, as the very mistakes are copied—to say nothing of such errors of translation as "clarinets" instead of "trumpets," for "clarini" (p. 142). The book, moreover, was issued in 1865, since which time the new volumes of the Bach Society's edition have added considerably to the number of published works. Should this little book reach a second edition, as it deserves to do, it would be worth while, for convenience of reference, to revise the catalogue. The preface, by Sir Julius Benedict, contains some very just remarks on the character and career of the great musician.

Music in the Western Church. A Lecture on the History of Psalmody, with Illustrations. By WILLIAM A. LEONARD. London: F. Pitman.

THIS little treatise contains much interesting and instructive matter relative to the subject on which it treats. Especially valuable for comparison and examination of the various styles of church music which obtained in different ages, are the musical illustrations. By their aid a fair idea can be obtained of the gradual development of church music from the earliest times to our own day. Of course an exhaustive treatise on the subject is not to be looked for in the reprint of a mere lecture; but the book is so good as to make us regret that it is not better. We must object to the chronological list of "composers for the church, &c.," showing "whose influence was at work at any particular time," as singularly incomplete. Why on earth such names as Dibdin, Auber, and Sir H. Bishop should be inserted in the list, when such composers as Leonardo Leo and Clari, among the older writers, and Michael Haydn and Schubert among the more modern, are omitted, passes our comprehension. We must also decidedly take exception to the following astounding statement on page 6, relative to the music of the ancient Greek tragedies:—"The style of music to which these Odes, &c., was set, is well shown in Mendelssohn's eight-part chorus (?) *Œdipus in Colonos*, which, though a beautiful composition, would still be unbearably monotonous if heard for one hour; at any rate, no conductor appears willing to make the experiment." Now, in the first place, we very much doubt whether such a thing as an "eight-part chorus" was ever known to the Greeks at all; the weight of evidence, at all events, seems against their using harmonised music. But, besides this, the music to *Œdipus* is purely Mendelssohnian in character, in spite of its antique colouring; while, as to the statement that no conductor is willing to make the experiment of producing it, the fact is that the work has been repeatedly performed in London, and at the Crystal Palace and, if we mistake not, by Mr. H. Leslie's choir. Such an incorrect statement ought not to go without contradiction.

SHEET MUSIC.—PIANO MUSIC.

Grand Military March, by BEETHOVEN, transcribed for the Piano by E. PAUER (Augener & Co.), is a very effective adaptation of the brilliant and spirited march which Beethoven composed for one of the Austrian military bands. It is very faithful to the original, and makes a capital piano piece.

"Vivat Bacchus," Rondo for the Piano, on an air by MOZART, composed by E. PAUER (Augener & Co.), is an excellently worked piece, the subject of which is taken from the Drinking Song in Mozart's *Seraglio*. We can heartily recommend it to teachers.

Quite as good in a different style is the transcription of *Adolar's Romance in "Euryanthe,"* by E. PAUER (Augener & Co.), which we can also honestly recommend.

Ten Eclogues for the Piano, by W. J. TOMASCHEK, edited by F. PAUER (Augener & Co.), are very interesting specimens of the style of a too much neglected, if not altogether forgotten, composer. Tomaschek was, in the early part of the present century, a celebrated pianist, and numbered among his pupils Dreyschock, Schulhoff, and Kuhe. These eclogues are distinguished not only for their musical beauty, but for their freshness and originality, and pianists in want of something new will do well to turn their attention to them. They are of only moderate difficulty.

Six Fantaisies de Salon, pour Piano, par MAURICE LEE

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(Augener & Co.). We have before had occasion to speak favourably of Mr. Lee's drawing-room pieces, and the present series is in no way inferior to its predecessors. It is, therefore, only necessary to add that the subjects of these six fantasias are "La Mandolá," de Henrion; "Ah, cruel parting," Kücken; "Une Nuit à Grenade," de Kreutzer; "Auf Flügeln des Gesanges," by Mendelssohn; Mendelssohn's "Midsummer Night's Dream;" and Purcell's "Come unto these yellow sands."

We are really at a loss what to say with respect to the next two batches of piano pieces which lie before us, as they are from the pens of those prolific writers Messrs. SCOTSON CLARK and EDOUARD DORN. By the former we have five pieces—"*Les Cloches du Soir*," "*Le Papillon*," "*La Ziegara*," "*The Blue Bells of Scotland*," and "*Home, sweet home*," and by the latter three—"*Sea Dreams*," "*Faust*" (Spohr's), and "*Fra Diavolo*" (Augener & Co.). We have so frequently had occasion to notice other works by the same writers, from which these differ, so far as we can see, in no material respect, that we can only say that teachers in search of novelty will find them useful as light drawing-room pieces.

"*Bianca*," *Barcarolle*, and "*Le Chant des Feuilles*," *Idylle, pour Piano, par* E. PALADILHE (Cramer & Co.), are two little pieces of only moderate difficulty, but of more than average merit.

"*Triste Exilé*," *Transcription*, par HENRI ROSELLEN (Cramer & Co.), is pretty, but somewhat commonplace.

"*Yeux d'Enfants*," *Etude variée, pour le Piano, par* C. W. J. BECKER (Augener & Co.), is constructed on a not very original theme, but the variations are interesting and clever.

"*The Haunting Strain*," Melody, arranged for the Piano by TH. MAAS (Cramer & Co.), though we cannot say that it has haunted us, is pretty notwithstanding. But we are curious to know what language is "*tree corder*" (*sic*), which occurs twice in the course of the piece.

Impromptu, for the Piano, by ALICE MARY SMITH (Cramer & Co.), is a very pleasing and well-written little piece.

We have three pieces for the piano, by M. LAFUENTE (Cramer & Co.). The first, "*Le Bon Retour*," *Caprice*, is pretty but not very original; the second, "*La Fontaine*," does not rise above the average; the third, "*L'Etoile Rouge*," Polka, is a good dancing-piece.

The Spinning Song from "Der Fliegende Holländer," transcribed by JULES BRISSAC (Cramer & Co.), is a capital arrangement of this popular melody, and not too difficult for average players.

"*Le Jognar*," *Valse pour le Piano, par* CHEVALIER DE KONTSKI (Cramer & Co.), is a good showy piece, the principal subject of which is to be found note for note in the first movement of Weber's sonata in A flat.

"*Lieder ohne Worte*," for Piano or Harmonium, by C. A. EHRENFECHTER (Brewer & Co.). This piece, which is rather poor, is called "Lieder" on the cover, and "Lied" inside. Why?

Lastly, we have a number of pieces of dance music, which we must dismiss as briefly as possible. They are all very fair of their kind, though none are particularly striking. All are published by Cramer & Co., and the names are "*The Aquarium Galop*," by JAMES F. SIMPSON, "*The Warstah Waltz*," by JEANNETTE TALLERMANN, "*The Linda Waltz*," by C. H. R. MARRIOTT (which, by the way, is the best of the lot), and "*The Little Guy Fawkes* (*Hippopotamus*) *Quadrilles*," by J. BERTRAM. This last will be a special favourite with children, because of its illustrated title, and should be purchased by all who are anxious to see what the Hippopotamus does *not* look like.

SONGS.

"*Murmuring Streamlets*," Lullaby, by ODOARDO BARRI (Cramer & Co.), is a very graceful and pleasing little ballad, which shows considerable musical feeling.

"*Meeting and Parting*," Canzonet, by HERBERT BAINES (Cramer & Co.), is in no respect remarkable.

"*By the Fire*," Song, by M. E. DOORLY (Barbadoes: Bowen & Sons), is one of the most charming little songs we have met with for some time. The sentiment of the words is admirably echoed by the music.

"*It is not always May*," and "*Abide with me*," two Songs by DR. C. S. HEAP (Birmingham: Adams & Beresford,) are both good in very different styles; the former is a spirited setting of Longfellow's verses, and the latter treats Lyte's well-known hymn. The only point to which we are inclined to take exception is the treatment of the last verse of this hymn, in which modulations are so freely introduced that we lose altogether the feeling of the original key.

"*Lord, in youth's eager years*," Recitative and Prayer from *Gideon*, by CHARLES E. HORSLEY (Cramer & Co.), shows the skill of a practised musician, but is not otherwise, to our thinking, very striking.

"*O let me dream that dream again*," Song, by WILLIAM METCALFE (Cramer & Co.), is somewhat original, but not particularly pleasing.

"*Lay of the Lost Doll*," by CLEVELAND WIGAN (Lamborn Cock & Co.), is a very pleasing and simple little setting of a poem from Kingsley's "Water-Babies."

Curiously enough, we have also another setting of the same words, by ALFRED PLUMPTON (Cramer & Co.). For ourselves, we rather prefer Mr. Wigan's version; but both are good, and opinions will probably differ on the subject.

"*Eastern Love-Song*," by CLEVELAND WIGAN (Lamborn Cock & Co.), is a charming little piece, which we think is sure to be popular.

"*Thoughts of Heaven*," Sacred Song, by BERTHOLD TOURS (Duff & Stewart), and "*Oh, come again, sweet love, in May*," Duet, by the same (Lamborn Cock), are written with their composer's usual skill. The former is our favourite.

"*Morning Dawns*" ("Le Reveil" de Victor Hugo), Song, by B. LUTGEN (Augener & Co.), is a very good specimen of a French song. There is a piquancy both in rhythm and melody, which will be likely to make it popular.

Concerts, &c.

CRYSTAL PALACE.

MR. MANNS's benefit concert, which may be regarded as the bridge between the classical symphonic concerts of winter and the lighter operatic entertainments of summer, partook largely of the character of both, and attracted an unusually large audience. The directors of long series of concerts seem to have found by experience that it is their best policy to make them as even as possible. It has been found that an unusually sensational and attractive concert of a series usually diminishes the attendance of the succeeding concert. Hence the usually level quality of the Crystal Palace and Monday Popular Concerts, the programmes of which generally seem to be drawn up under the idea that the introduction of some exceptionally attractive or unfamiliar work must be counterbalanced by works of an opposite character. For instance, a work by Schumann, Liszt, or Wagner is pretty sure to appear in company with works of the simplest and most elementary character, which those who care for the former least wish to hear. Whether this be a safe policy it is difficult to determine. If too strenuously adhered too, there is certainly the risk of failing to fully satisfy any one. To satisfy the tastes of all at a single concert attended by such large audiences as congregate at the Crystal Palace seems almost hopeless. To mix up ballads and operatic songs with the symphonies and overtures of the greatest masters, though common enough, is so incongruous, and it is so certain that those who care for the one do not care for the other, that it seems worth the consideration of the directors of these concerts whether it would not serve them better to divide them into two parts, giving the vocal music in one part and the instrumental in another, or to give alternate concerts of vocal and orchestral music.

The present was an exceptional occasion, and extreme pains were taken to conciliate the individual taste of every class of hearers. Thus, for the classicists there were Schubert's unfinished symphony in B minor, the overture and opening chorus from Mendelssohn's *Walpurgis Night*, and Beethoven's choral fantasia; with Mr. C. Halle at the pianoforte, and the vocal parts in the hands of Mme. Otto-Alvesleben, Miss Bessie Goode, Miss Annie Butterworth, Messrs. Henry Guy, Wadmore, H. A. Pope, and the Crystal Palace Choir. For those who delight in the virtuosity of a violinist, a fantasia by Ernst was played by Mme. Norman-Néruda. For those who find their highest charm in the human voice, there was a varied selection of vocal music by Mmes. Otto-Alvesleben, Ostava Torriani, Sig. Agnesi and Mr. Sims Reeves. For those who have a leaning to the "future," there was the overture to *Tannhäuser*, which, whatever may be its fate in the future, has certainly established itself as a prime favourite of the present. The loud applause with which Mr. Manns was greeted on his appearance in the orchestra, as well as on the close of his entertainment, fully showed the estimation in which he is held here.

A look back at the past series of winter concerts seems to show that there has been no falling off either from the interest or the excellence of those of last year. In some respects an advance has been made. In no former season has so much attention been

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bestowed upon the production of works by English composers. Among the most important of the works heard here for the first time may be enumerated Mr. Crowther Alwyn's Mass in F; J. Brahms's serenade, in D; Mr. Cowen's Festival overture and symphony, No. 2, in F; Mr. Gadsby's overture, *Andromeda;* Dr. Hiller's Dramatic fantasia; Hensel's pianoforte concerto, played by Mr. Oscar Beringer; Mr. Prout's organ concerto (Dr. Stainer); Julius Rietz's "Lustspiel" overture; Rubinstein's pianoforte concerto, No. 4, in D minor (Mr. Fritz Hartvigson); Mr. Shakespeare's concert overture in D; Schubert's symphony, No. 5, in B flat. Schumann's introduction and allegro for pianoforte, Op. 92 (Mme. Schumann); Mr. Wingham's Festal overture in C; and Wagner's overture to *Rienzi.* Interesting and comprehensive in their scope as these concerts have been, we cannot but think that room might have been found for a more adequate representation of works of the modern school, as represented by Liszt, Berlioz, Wagner, &c., both with advantage to the Crystal Palace Company and to the satisfaction of the subscribers to their concerts.

The first of the summer series of concerts was given in the concert-room, instead of, as heretofore, in the central transept. The great bulk of the audience was doubtless attracted by the artists from Her Majesty's Opera, Mdlle. Titiens, Mme. Trebelli-Bettini, Sig. Mongini, and Sig. Agnesi. For musicians the interest of the concert centred in Dr. Hans von Bülow's playing of Beethoven's concerto, No. 4, in G major. Speaking of its revival by Mendelssohn at Leipzig, in 1836, just eighteen years after it had first been played by Beethoven himself, Schumann writes: "This day Mendelssohn played the G major concerto of Beethoven, with a power and finish that transported us all. I received a pleasure from it such as I have never enjoyed, and I sat in my place without moving a muscle or even breathing—afraid of making the least noise." Schumann's account of Mendelssohn's rendering of the work may fairly be applied to Von Bülow's, with the addition that the two cadenzas introduced by him, and which were of his own composing, were admirably suited to display the genius of the modern "Broadwood," and at the same time in thorough keeping with the general character of the work. No less a treat, but one of a different kind, was his playing of Chopin's nocturne, in B flat, Op. 27, and Liszt's "Chant Polonaise varié et Mazurka brillante."

*** When speaking of the performance of the choral symphony in our last issue, we felt constrained to express our dissatisfaction with the tone of Mr. Mann's new oboist, Herr Uschmann. Though the justice of our remarks has been fully admitted, it has been met with an explanation to the effect that Herr Uschmann, a new-comer, was labouring under great disadvantages, owing to the pitch of the orchestra being so different to that of his instrument, that he was obliged to pare down his reed and thus spoil its tone. Herr Uschmann comes to us with the best credentials, having for three years filled the post of first oboist at the Leipzig Conservatorio of the Gewandhaus, Leipzig. It is but due to him to state that subsequent hearings have removed the unfavourable impression he at first created.

DR. HANS VON BÜLOW'S RECITALS.

THE success which has attended Dr. von Bülow's three "Recitals" has been one quite unprecedented within our recollection. We can recall no instance of a pianist so rapidly gaining the ear of the many. On no former occasion of an afternoon performance have we seen St. James's Hall so densely packed as it was at his third and last recital. The amount and variety of music brought forward, and literally recited by him from memory, is truly astonishing. Bach has been represented by his three preludes and fugues for organ, in B minor, A minor, and E minor, transcribed for pianoforte by Liszt; Beethoven, by his sonatas, Op. 27, No. 2, "Moonlight," Op. 33, No 3, in E flat, Op. 81, "Les Adieux, L'Absence, et le Retour," Op. 110, in A flat, and Op. 111, in C minor; Scarlatti, by his "Fuga del Gatto;" Mozart, by a "Minuet et Gigue;" and Schumann, by his "Carnaval a Vienne," Op. 26. The illustrations of Chopin, numbering at least a dozen, and therefore too numerous to recapitulate, were among the most welcome, as likely to tend to rescue this composer from the unmerited neglect which of late years he has met with in England. Among the works of living composers there have been several by Liszt, a set of twenty-five variations and fugue on an air of Handel, by J. Brahms, Op. 24, an andante and toccata, Op. 12, by Rheinberger, a gavotte, by Gotthard, and a suite, Op. 27, by J. Raff, all of which proved more or less remarkable as compositions, and in Dr. von Bülow's hands were conducive of extreme pleasure and satisfaction. That Dr. von Bülow's playing has given unqualified satisfaction to all cannot be said. Since there are those still to be found among musicians, who professedly do not admire Schubert, Schumann, or Mdme. Schumann's playing, this is not a matter which surprises us. It is easily accounted for: here in England for many years past we have been taught to regard the school of J. B. Cramer, as it has been handed down to us by Ciprian Potter, Sterndale Bennett, and others, as *the* school *par excellence* of pianoforte playing. In Germany a school of a warmer and more poetical temperament has at the same time been gradually growing up. It has occasionally been brought before us both by executants and composers; that we should readily accept it was not to be expected. It has been reserved for Dr. von Bülow to bring it before us in its most convincing light.

Henceforth a revolution in the style of our pianoforte playing may be looked for. As it has often been remarked that Mdme. Schumann's warmth of style, since her acceptance here as the greatest pianist that has regularly visited us of late years, has influenced that of several of our representative resident pianists, so it may safely be predicted that the astonishing success Dr. von Bülow has met with during his late visit to us will be followed by like results, but in a more extended degree. That henceforth he may be looked for as an annual visitor is much to be wished.

PHILHARMONIC SOCIETY.

THE announcement of Dr. Hans von Bülow's first appearance in England attracted an unusually numerous audience to the third concert. Though indisposed, and therefore not in his "best form" of playing, the touch of the master was, nevertheless, at once apparent in his rendering of Beethoven's concerto in E flat. The audience, at all times more ready to recognise merit in an executant who comes before them for the first time, than in a composer who is strange to them, evinced their satisfaction with the utmost warmth. After his playing subsequently of Bach's chromatic fantasia and fugue in D minor, their enthusiasm far exceeded anything of the kind we have ever witnessed at a Philharmonic concert. After three recalls, he was compelled, notwithstanding the late hour of the evening, to return to the piano, and gave with striking effect the two "Passpiels" from Bach's "English" Suite in E minor. From this moment, whatever entities bound down by canons of conventionality might say, his success in England was fully assured. On each subsequent occasion of his appearance this has become the more apparent. Of his artistic career and characteristics as an executant we have spoken in another column; and further comment we reserve for our notice below of his "Recitals." The symphonies brought forward were Haydn's in G (letter G), known also as the "Oxford," from its having been composed for the Oxford Commemoration of 1791, and Mendelssohn's *Reformation.* The overtures were Sir W. Sterndale Bennett's "Naiades" and Wagner's *Fliegende Holländer.* Both were welcome, but it was too bad to delegate so important, so picturesque and comparatively unfamiliar a work as that of Wagner's to the tail of an over-long programme. The vocalists were Mdme. Otto-Alvesleben, and Mdlle. Gelmina Valdi.

The novelty of the fourth concert was a violin-concerto, in G minor, composed by Mr. G. A. Macfarren expressly for Herr Ludwig Straus, by whom it was performed in masterly style. concise in the form, lying gratefully for the soloist, and generally agreeable to listen to, it is a work which does honour to its composer; but the applause which it evoked must be put down to patriotism rather than to the exciting quality of the work itself. This might have been intended for the executant, but with his usual modesty Herr Straus declined to accept it for himself, and it did not cease till the composer was led up to the orchestra to bow his acknowledgments. It is not often in these days that a flute player appears as a soloist at classical concerts. On the present occasion Mr. Olaf Svendsen came forward as an able exponent of the Andante Rondo from Molique's Flute Concerto, Op. 69. Though, from a musical point of view, such works are not generally among the most interesting, it would be well for our orchestras were the members of the wind department more frequently admitted to appear as soloists, for nothing tends so much as an encouragement to further improvement as the chance of sometimes appearing in such a capacity. The symphonies were Mozart's, in C, not the more familiar *Jupiter,* but that variously known as No. 6, and as Op. 34 in Breitkopff and Härtel's edition, and which Ferdinand Hiller has aptly suggested might as appropriately be christened the *Juno,* as the other (with the fugue) is known as the *Jupiter* and Beethoven's in C minor. The overtures were Cherubini's *Anacreon,* and Mozart's *Le Nozze di Figaro;* the vocalists, Mdlle. Alwina Valleria and Mdlle. Justine Maevitz, neither of whom, whatever may be the estimation in which they are held at Her Majesty's Opera, appeared to make much impression upon a Philharmonic audience.

WAGNER SOCIETY.

THE third concert, given under the direction of Mr. E. Dannreuther, was quite as interesting and as great a success as either of

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its predecessors. It commenced with the overture to *Der Fliegende Holländer*, which had already been attempted on several previous occasions in London, but only now for the first time received full justice. Like a true prophet as he is, Liszt predicted twenty years ago that this overture, by reason of its contents and form and the difficulty of understanding its meaning, would not attain such rapid popularity, and be so readily accepted as the overture to *Tannhäuser*, or the prelude to *Lohengrin*. Nevertheless, the gloomy picture it presents, with its strongly marked colouring, and strangely rounded outline, its dense clouds and uncertain gleams of light, its forcible expression of tortured feeling, is scarcely less a masterpiece. What a deeply affecting drama it represents to us! The hurricane dashing in pieces of every thing around! The convulsions of nature and of a despairing heart! Stormy waves and stormy passions! Hoarse growling thunder and imprecations! A flood stirred up, a soul stirred up! The hissing of a hurricane, and the furious rage of the storm! It may best be regarded as a musical narration of the Dutchman's woes and his final redemption; but to enter thoroughly into its meaning and to appreciate it fully, one must be familiar with the drama to which it forms the prelude. It was followed by the "Procession Music," Elsa's song—"Euch Lüften," and the introduction to the third act from *Lohengrin*, Elizabeth's prayer—"Allmächt'ge Jungfrau," and the overture to *Tannhäuser*, which had all been heard at previous concerts and were repeated in compliance with numerous requests. As on the former occasions, the audience insisted upon a repetition of the instrumental selection from *Lohengrin*, recalled Mdme. Otto Alvesleben after each of her songs, and would have gladly heard the overture to *Tannhäuser* a second time. Mr. Dannreuther then resigned the *bâton* to Dr. Hans von Bülow, whose method of conducting is as remarkable as his skill as a pianist. Trusting to his memory, which is prodigious, as he does in his pianoforte playing, he conducts even entire operas of Wagner without a score to refer to. First, however, he played Beethoven's fifteen variations in E flat, on a theme which occurs in the music to *Prometheus*, and subsequently in the finale to the "Eroica" symphony in a manner which excited the audience to the highest pitch of enthusiasm. Then followed what to those who have studied Wagner most deeply must have proved the most interesting item of the evening's entertainment, viz.: the introduction and the finale to the third act of *Tristan und Isolde*. With this stupendous work, Wagner may truly be said to have inaugurated a new era in art. Here he is heard at his grandest. As did the *Meistersinger* selection at the two previous concerts, so again Mr. Dannreuther selected two excerpts from *Tristan* admirably served to illustrate the master's later manner. The "Huldigung's Marsch," a gorgeous idealisation of military music, written in homage to the King of Bavaria on his accession to the throne, March 10th, 1864, but for the first hearing of which in England we are indebted to Mr. Walter Bache, concluded the evening with the utmost *éclat*.

MUSICAL UNION MATINÉES.

"SIGNOR" JAELL, as Professor Ella announced him, probably on account of his having been born at Trieste, but who, on the ground of his musicianship, which is thoroughly German, should have been announced as "Herr," was the lion of the third matinée. Justly a favourite here, he has on various occasions been the means of introducing new works by Schumann, Gade, Brahms, &c. At his suggestion, Schubert's quintett, in A major, Op. 114, for pianoforte, violin, viola, violoncello and contra-basso, was played here for the first time. Though not one of the most striking of Schubert's concerted works, its generally melodious character, and the variations on the Lied "Die Forelle," fully justified its revival. As soloist Herr Jaell was heard to the fullest advantage in an impromptu in C sharp minor, Op. 129, by Stephen Heller, a nocturne in E flat, by Chopin, and in the scherzino from Schumann's "Faschingsschwank aus Wien," for which, on its being redemanded, he substituted another movement from the same work. With M. Lasserre he was associated in Mendelssohn's "Variations Concertants," in D, Op. 17, for violoncello and pianoforte, and with M. Vieuxtemps in an aria and gavotte, from a quartet by M. Vieuxtemps—a quaint and highly effective work in happy imitation of the old Italian school. Beethoven's quartett in C, Op. 59, No. 3, the last of the three dedicated to Prince Rasoumoffsky, was finely played by MM. Vieuxtemps, Wiener, Van Waefelghem and Lasserre. Welcome at any time, it proved an unusual treat to Professor Ella's patrons, for it had not been heard at the *Musical Union* during the last twenty years, the last occasion being in 1853.

MR. C. HALLÉ'S RECITALS.

As was the case last year, Mr. C. Hallé has again associated himself with Mdme. Norman-Néruda, Herr Straus and Signor Piatti. As concerted works predominate at these entertainments, of which he has commenced a series of eight, they now partake more of the character of concerts than of "recitals" properly so called. A special interest attaches to them from the promise that at each, one or more of the concerted pieces will invariably be selected from works belonging to the modern German school—from Schumann to Brahms, Raff, &c. Already several unfamiliar works, the importance of which fully justified Mr. Hallé in bringing them forward, have been heard to the delight and instruction of his audience. Among the most important may be named a trio, in B major, Op. 8, a quartett, in C minor, Op. 25, and a quintett, in F minor, Op. 35, by Brahms, and a trio, in G major, Op. 122, by J. Raff. In other respects Mr. Hallé's programmes have been happily varied by the introduction of works, both solo and concerted, by Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, Chopin, &c.

ROYAL ALBERT HALL.

WITH daily orchestral and vocal concerts, and frequent performances by the Royal Albert Hall Choral Society, under the direction of Mr. Joseph Barnby, with operatic concerts by the artists of Her Majesty's Theatre, under the direction of Mr. W. G. Cusins, and other occasional entertainments, it is quite impossible to keep account of the musical activity manifested here of late. The late revival by Mr. Barnby of Handel's *Belshazzar*, should not pass unnoticed, and we hope that an early repetition of it will enable us to revert to it. It should be added, too, that the daily orchestral performances, which have been varied and enterprising in character, have, during the last month been supplemented by concerts of a speciality of which, with a view to the convenience of those coming from a distance, consists in the fact of their commencing at seven o'clock, and terminating at nine. At the first, *Athalie*, *Lovely*, and other favourite works by Mendelssohn were heard; the second, which took place on the Queen's birthday, was mainly devoted to popular ballads and part-songs, the only orchestral works being a "Birthday March," by C. A. Barry—the last instalment of the promised new works by English composers—and Weber's *Jubilee* overture, both appropriate to the occasion.

MR. ARTHUR J. BARTH'S concert took place at St. George's Hall, on April 26th—just too late for notice in our last number. The principal pieces of the very excellent programme were Mendelssohn's trio in C minor, in which Mr. Barth was assisted by Messrs. Pollitzer and Paque; Chopin's polonaise for piano and violoncello; Schubert's Rondo Brillant for piano and violin; and Beethoven's great sonata, Op. 53, admirably played by Mr. Barth, a pianist of no mean ability, who also gave two short solos by Schumann. The vocal music was contributed by Mme. Florence Lancia, Miss L. Braham, Miss Jessie Royd, and Mr. J. W. Turner.

Miss Agnes Zimmermann gave her evening concert at the Hanover Square Rooms, on April 29th, assisted by Mme. Norman-Néruda and Messrs. Straus and Daubert in the instrumental department, and by Miss Abbie Whinery and Mme. Anna Regan-Schumon (the latter in place of Mr. Santley, who was indisposed) as vocalists. Miss Zimmermann has been so frequently heard in public that it is superfluous to do more than allude to the excellence of her playing. We think it, however, to be regretted that she should have selected for her only solo so comparatively uninteresting a piece as Handel's overture to *Ariodante*, clever though her transcription for the piano certainly is. The concerted music comprised her own musicianly "Suite" in five movements, for piano, violin, and violoncello, Brahms's interesting though far too diffuse piano quartett in G minor, Mendelssohn's variations in D for piano and violoncello, and Schubert's rondo in B minor for piano and violin.

Mr. Kidley Prentice's evening concert took place at Hanover Square Rooms, on the 24th ult. It commenced with a posthumous quartett movement in C minor, by Schubert, only recently published, and which on its first appearance was noticed in our review columns. It was played (we believe for the first time in this country) by Messrs. H. Holmes, Folkes, Hand, and Paque, and, as it fully deserved, met with a hearty reception. Mr. Prentice played Beethoven's sonata in F minor, Op. 57, exceedingly well. Among other pieces performed were Weber's sonata for piano and clarinet (Messrs. Prentice and Lazarus), Mendelssohn's variations in D for piano and violoncello, and Prout's piano quintett in G, Op. 3. The vocalists were Miss Katherine Poyntz, Mme. Patey (who was encored in a very pleasing sacred song by the concert-giver), and Mr. W. H. Cummings.

A series of five concerts, which, owing to the locality in which they were given, have not met with the notice they deserved, has

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just been brought to a close at the Gloucester Hall, Brixton Road. They were given by Mr. J. B. Wade Thirlwall, who showed his skill both as a violinist and a singer. The pressure on our space will only allow us to name the chief works brought forward. These were a trio by Brod, for piano, oboe, and bassoon; a trio in D for piano, violin, and violoncello, by Mr. Thirlwall; Prout's piano quintett in G; Beethoven's sonata in D for piano and violin; Mayseder's duet in G for two violins; and two movements of a quintett by Reicha, for flute, oboe, clarinet, bassoon, and horn. So much novelty is seldom to be met with in suburban concerts, and Mr. Thirlwall deserves great credit for his excellent selection.

Musical Notes.

THE Brixton Choral Society, conducted by Mr. William Lenare, gave a performance of Mendelssohn's *Elijah* on the 26th ult. The principal vocalists announced were Mme. Florence Lancia, Miss Adelaide Newton, Mr. Wilbye Cooper, and Mr. Robert Hilton.

MLLE. SOPHIA FLORA HEILBRON gave a farewell concert on the 7th ult. As the programme was not advertised, and the young lady's dress was, we conclude that this was considered of the greater importance, and have therefore much pleasure in stating that it was on view previous to the concert at a fashionable West-end milliner's! The advertisement suggests a curious speculation as to whether performers are paid to wear particular dresses, just as they are paid to sing royalty songs!

THE third of Mr. Parker's Subscription Concerts at Epsom, on the 22nd ult., brought several interesting works to a hearing. The programme included Mozart's seldom-performed trio in E; Beethoven's sonata in G, Op. 30, No. 3, for piano and violin; Schubert's impromptu in C minor, capitally played by the concert-giver; Mendelssohn's variations in D for piano and violoncello; Haydn's sparkling piano trio in C, No. 3; and a new and interesting piano duet (MS.), by Mr. Charles E. Stephens, played by the composer and Mr. Prout. The vocalist was Miss Tomsett, a student, we understand, of the London Academy of Music.

AT a recent concert (on the 20th ult.), by Mr. George Tolhurst's choir, at the Lower Norwood Institute, were introduced part songs by Gounod, Macfarren, Benedict, and Dr. Stewart; also a selection, including a dozen "numbers" from the conductor's much talked of oratorio, *Ruth*. The attendance, we hear, was numerous, and the music an undoubted success.

A SERIES of programmes and newspaper reports have been sent to us of Mr. and Mme. Fletcher's fortnightly chamber concerts at Southampton. We have not space to notice them in detail; but they deserve a word of hearty commendation for the excellent selection of music. Besides the standard works of Haydn, Mozart, and Beethoven, we find such pieces as the quartetts of Onslow, Fesca, Krommer, and others.

THE Glasgow Musical Festival will take place in the first week of November, and is to consist of six grand concerts. First concert, Mendelssohn's *Elijah*; second, miscellaneous works; third, Sir M. Costa's *Eli*; fourth, miscellaneous works; fifth, Mr. H. Smart's *Jacob* (specially composed for the festival) and other works; and sixth, the *Messiah*. The artists already engaged are:—Mlle. Titiens, Mlle. Carola, Miss Edith Wynne, Mme. Trebelli-Bettini, Mme. Patey, Mr. Vernon Rigby, Mr. Edward Lloyd, Mr. Santley, and Mr. Lewis Thomas.

WE are requested to announce that Mr. Berthold Tours has resigned his position in the orchestras of the Royal Italian Opera and the Sacred Harmonic Society, for the purpose of devoting the whole of his time to composition and tuition.

UPON the recommendation of Sir Frederick Gore Ouseley, Sir Julius Benedict, Sir George J. Elvey, and Sir John Goss, the degree of Doctor in Music has been conferred upon Mr. C. G. Verrinder, Mus. Bac. Oxon., by the Archbishop of Canterbury.

CHERUBINI's and Requiem Mass in D minor, for male voices only, was executed for the first time in this country on Monday, the 5th ult., at Farm Street Church. It produced the deepest impression on all who heard it, especially the Dies Irae and the Agnus Dei.

ON the 1st, 2nd, and 3rd of this month, the 30th Lower Rhenish Musical Festival takes place at Aix-la-Chapelle, under the direction of Hof-Kapellmeister Dr. Julius Rietz and Musikdirector F. Breunung. The following artists have promised their assistance:—the ladies Clara Schumann, Maria Wildt, Gompertz-Bettelheim, and Messrs. Max Hubert, Adolph Schulze, and Joh. Lauterbach (violin). The programme will be—1st day, festival overture; Beethoven's *Messiah*. 2nd day, "Credo" from B minor Mass by Bach; "Der büssende David," Cantata by Mozart; the 9th symphony by Beethoven. 3rd day, Jubilee overture by Rietz; overture, *Midsummer Night's Dream*, Mendelssohn; piano concerto by Schumann; 9th violin concerto by Spohr; vocal pieces by Haydn, Gluck, Weber, Franz, Schubert, and others.

WAGNER'S *Walküre* has just been revived, with great success, at Munich.

APPOINTMENT.—Mr. Charles F. Combe, choirmaster of St. Olave's, Southwark, and St. John's, Paneras, has been appointed also choirmaster to St. James's, Paddington.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

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The Monthly Musical Record.

JULY 1, 1873.

JOHN SEBASTIAN BACH AND GEORGE FREDERICK HANDEL.

A PARALLEL.*

It is almost impossible to resist the temptation of placing side by side for comparison these two great masters, Handel and Bach; sons of the same country—nay, even of the same division of it, the electorate of Saxony—born in the same year, both struck with blindness before their death, their lives and career, their aims and ideas present so many analogous features that some indulgence may be claimed for dwelling on it. It was more than chance, this simultaneous appearance of two mighty geniuses destined to effect reforms in almost every branch of music. The chief aim of both was directed towards a realisation of the highest and most ideal principles of the art; but the means they adopted and the ways by which they reached their goal were quite different; and very fortunate was this difference, for we owe to it a double development of the art, which would otherwise not have been attained. For we have here, instead of two artists standing opposed to each other as rivals, two natures working together, though unconsciously, towards a higher and nobler completeness of the art they loved. It seemed almost as if

> "One science only will one genius fit,
> So wide is art, so narrow human wit;"

inasmuch as one mind had not the capacity to conceive all the elements that make up the entirety of an artistic work of the highest class. The gifts had been divided; for here we have two composers who, although their works show many diverging characteristic features, nevertheless meet at length; for their final and highest intentions and aspirations are identical.

We find Sebastian Bach diving into the very depths of religious feeling; indeed, so entirely was he penetrated by the most pious tendencies of his time, that his genius was only called forth in its highest development by a subject deeply and immediately connected with the mysteries of religion. If we except a little insignificant operetta, we do not find that he ever composed a lyrical *drama*, or cared to cultivate the field of secular music, save in his instrumental works. The bent of his genius was chiefly towards lyrical composition, and the true value of his artistic development is perhaps seen more fully and clearly in his instrumental than in his vocal compositions. The scope of Handel's activity was a wider and more extended one; and it is the dramatic feeling which reigns foremost in his ideas; the *opera* was his principal school, and *history* was the field which yielded the fullest and most abundant harvests to this mighty toiler of the artist-world. His religious faith took fast hold of the entire Biblical history; and his free and independent mind, unfettered by any temporary religious fashion or sectarian bias, enabled him to recognise direct from revelation, and the recorded truth, the unchangeable and the eternal in the Divine law. He wrote few essentially sacred works for the immediate use of the Church; but in his oratorios the religious is never at war with the secular principle. His artistic feeling is more reverential and appreciative, more descriptive and universal, and his greatest achievements are to be found in vocal music.

An analogy with their artistic activity is to be found in their outward life. Bach's lot was cast in a narrower sphere. Little accustomed to mix with the world, and far more secluded than Handel, he never left Germany; and during the twenty-seven years he held the appointment as Cantor of the St. Thomas' School of Leipzig, the only journey he undertook was on the occasion of his well-known, interesting, and highly satisfactory visit to Frederick the Great of Prussia. But this retirement was due more to his individual taste than to ordinary circumstances. Bach did not, like Handel, strive to assimilate, so to speak, a generality of artistic influences with his own genius. Handel was influenced by three different countries, Germany, Italy, and England, though he adopted from the two latter only so much as proved the universality of his mind without effacing his German nationality. It is a question whether foreign travel and foreign study would have had such an influence on Bach as they had on Handel. Although Bach wrote overtures in the *French*, and concertos in the *Italian* style, his German character everywhere preponderates. Again, we would not say that Handel became an Italian because he appreciated the models of Scarlatti or Steffani; by such studies he obtained a breadth and fulness as well for his outward life as for his art; whilst Bach, studying chiefly to bring all the specific German art-features to the highest perfection, rather than to go beyond them, even in some degree kept aloof from foreign influences. Handel proved and matured his genius in every possible form; he wrote church and chamber music. He worked his way through the "sound and fury" of the opera, till he gained the glorious calmness and clear splendour of the oratorio. Bach, on the other hand, sat at his beloved organ, quiet and serene, living his unobtrusive, idyllic, unworldly life in the sanctuary of the church. After his marvellous and incomparable works of instrumental music, he devoted his time to sacred works, and the fulness of Bach's intellectuality, and the strength of his religious devotion, revealed itself here with such wonderful power, that *his works will endure so long as music itself shall last.*

Handel enjoyed the elastic and lively spirit of the Italians, and loved the noise and bustle of the London world. Bach's peaceful and quiet life rolled on like a placid stream in the quietude of an old-fashioned, steady-going German town. Although Bach's appointment as choir-master at Leipzig was a modest and unassuming one, it still offered to him manifold opportunities for the exercise of his great faculties; and that he profited by these opportunities, his numerous motetts, cantatas, and minor sacred compositions bear witness. He had to compose much, to conduct much, to play frequently on the organ. Handel was best pleased when he had an opportunity of employing his energetic mind, his wonderful pertinacity, in combating all possible obstacles. Not that he actually sought them; but he certainly never attempted to avoid a difficulty by which he might gather experience and strength. First he conquered his father's opposition, which would have prevented his becoming a musician; in Hamburg, by his industry and indomitable will he triumphantly overcame the intrigues of his rivals; he withstood the temptations offered by the prospect of a charming but luxurious and somewhat lazy life in Italy, and worked hard and zealously in furtherance of his art. When he became a bankrupt in London (through his unfortunate speculation as lessee of the Opera) he sat down with greater energy than ever to his desk, to compose oratorios.

Through good and evil report he remained true and devoted to his art, and did not seem to care for outward signs of distinction. He even refused to accept the

* Compare with it, Arrey von Dommer's History of Music. Leipzig, 1868.

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honorary doctor's degree offered him by the University of Oxford, and retained his independence through all the stages of his life; and this independence, a great and noble trait in Handel's character, did not originate in pride or stiffness. It was merely the natural and simple bearing of a man who finds in his work its exceeding great reward, and to whom accordingly the prizes that await the successful courtier, and the man of the world, are but vanity and vexation of spirit. Bach, although his outward life was quiet and untroubled, had an artistic life as rich and fruitful as that of Handel; an ever-active, wonderfully energetic enthusiasm for his art forbade him to rest on his laurels, or to be satisfied with what he had done, while yet there was more to achieve. Higher and higher his genius soared to reach the point that shone forth to his master-mind, a distant star that beckoned him ever onward; and this honourable ambition is the more to be admired, as the circumstances of his daily occupation, the manifold prosaic duties of his general life, might well have daunted a less ardent and single-minded man.

E. PAUER.

THE NEW "COTTA" EDITION OF THE PIANOFORTE CLASSICS.

SECOND ARTICLE.

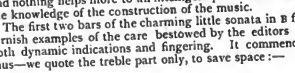
IN our last number, we gave our readers some account of the general purpose and scope of this new edition of the classics, and showed in what important respects it differed from all its predecessors. It is now our intention to notice in some detail the volumes of which it consists, and to point out in what way the promises of the editor in his preface have been fulfilled. It is significant of the recognition which this attempt to furnish really practical aid to teachers and players has met with, that although only recently published, most if not all the volumes have already reached a second edition. We propose to begin with the pianoforte works of "Papa Haydn;" not only because they are the earliest in point of date, but because they afford much material for commentary, and will enable us easily to see what has actually been effected in this edition.

Haydn's complete published works for the piano solo consist of thirty-four sonatas, several sets of variations, and a few miscellaneous pieces. Of these about one-half are included in the present collection. The editors have undoubtedly been well advised in making merely a selection, as many of the smaller sonatas are weak and old-fashioned, and would not have been worth the labour expended upon them. The plan has been adopted of arranging the sonatas as far as possible in the order of difficulty—a method which will be advantageous to teachers who are not very familiar with the works, and who wish to make a selection for their pupils. Those who have used Haydn's sonatas to any considerable extent in teaching, will bear us out when we say that it would be difficult to find music alike more improving and more pleasing to a young player than some of the works now under notice.

It is foreign to our purpose to pass in review the series of sonatas, &c., lying before us. We shall rather take up one or two, almost at random, and point out what the editors have done for them. We will choose the two sonatas in B flat and E flat (Nos. 10 and 14 of this edition.)

In order to help the pupil in understanding the forms of classical music, the whole series is provided with marks indicating "principal subject," "transition," "second subject," "development," "coda," &c. By this means the student can analyse for himself the work he is playing; and nothing helps more to an intelligent performance than the knowledge of the construction of the music.

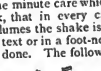
The first two bars of the charming little sonata in B flat furnish examples of the care bestowed by the editors on both dynamic indications and fingering. It commences thus—we quote the treble part only, to save space:—



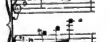
In Breitkopf and Härtel's edition, the whole passage is simply marked *f*, and so it was doubtless written by the author. The gradations of tone here indicated would be almost naturally used by a good player; but all teachers know the difficulty of getting pupils to put the requisite light and shade, of their own motion, into anything that they are playing; and while slavish adherence to printed marks of expression is liable to result in a more or less mechanical rendering, it is at least better than the uniform tone-colour which nine out of ten school-girls would give to this passage, were the crescendos and diminuendos omitted.

The fingering of the first bar gives an example, familiar enough doubtless to good teachers, and which may yet be new and instructive to some of our readers, of what we may call "phrase-fingering." (It is almost superfluous to say, in passing, that it is the *foreign* and not the *English* fingering that we have given.) To insure the requisite *staccato* of the quaver preceding the rest, the use of the third and second fingers only is needful. A good player could, of course, phrase the passage correctly with the ordinary scale fingering; but by that here marked much more point and a clearer accent are obtainable. A longer and more extended example of the same fingering will be found a little further on in the movement.

Young pupils are frequently uncertain as to the exact way in which a shake is to be played when the accompaniment consists of more than one note. Those who learn from this edition need have no difficulty in the matter. It is an instance of the minute care which the editors have taken over their work, that in every case that we have noticed in the two volumes the shake is written out at full length, either over the text or in a foot-note. One example will show how this is done. The following shake—



is thus explained in a foot-note—



The pupil must either be very dull, or the teacher very incompetent, or both, if this does not make the path perfectly plain.

A difficulty which frequently presents itself not only to pupils but also to teachers, in the music of the older masters, is caused by their unsystematic way of writing grace-notes and embellishments. It is impossible to lay down any inflexible rule as to the cases in which a small note is to be treated as an *appoggiatura*, or when it should be considered an *acciaccatura*, or simple "beat." Much depends on the judgment and taste of the performer; and still more is this the case in respect of groups of two or three small notes, which sometimes take their time out of

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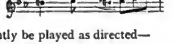
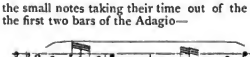
the preceding, and sometimes out of the following note. Examples of both are to be found in the sonata in E flat (No. 14 of this edition, No. 3 of Breitkopf and Härtel's). Few musicians, we think, will be inclined to differ from the indications here given. Thus, in the first movement, the bar marked

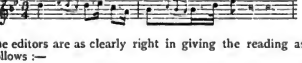


should evidently be played as directed—

the small notes taking their time out of the C; while in the first two bars of the Adagio—



the editors are as clearly right in giving the reading as follows :—



We might enlarge at much greater length on the special features of these volumes; but we think we have said enough to show they are admirably adapted for the purpose for which they are designed—as aids to the student. We have heard the objection urged against this edition that "it goes so much into detail that one can never get pupils to play it." Undoubtedly it requires close attention from the learner; but in classical music, of all things, we may say that whatever is worth doing at all is worth doing thoroughly; and we believe that any one who will study one of these sonatas in this edition, with due care and regard to the various indications, will be in a position to give an artistic and finished rendering of it. It is, however, to teachers themselves that it will be found of the most service; for even if they should not adopt it for their pupils, they can, by carefully studying it previously, fit themselves to give a much more thorough and profitable lesson than they would probably be able to do without availing themselves of its aid. We are not, of course, referring to those who have Haydn, so to speak, at their fingers' ends, though even these will be likely to gain some useful hints; but to the much larger number who know little or nothing of his pianoforte music, and to whom, if they wish to teach really good music, we can recommend these sonatas as alike improving to the mechanism and the taste of the young student.

LISZT'S "TASSO."

Of Liszt's fourteen "Symphonische Dichtungen" (Symphonic Poems) three only have been heard in London, viz., *Les Préludes* and *Festklänge*, at concerts given in past years by Mr. Walter Bache, and *Tasso, Lamento e Trionfo*, at the Philharmonic Society's sixth concert of the present season. An artist of such renown as Franz Liszt, who comes before the world with an array of fourteen orchestral works of no mean pretension, certainly claims more consideration than he has yet met with in England. Did the chance seem greater than it does at present of other of his works coming to an early hearing, it would be a pleasure to us to discuss them *seriatim*. As it is, we must confine our remarks to that one of them recently attempted at the Philharmonic.

In his preface to this work, Liszt tells us that it owes its origin to a commission he received to write an overture for Goethe's drama of *Tasso*, on the occasion of its being performed at Weimar, August 28, 1849, in celebration of the hundredth anniversary of the birth of Goethe. Liszt writes: "The unhappy destiny of the most unfortunate of poets had struck and occupied the imagination of the most powerful poetic geniuses of our time, Goethe and Byron—Goethe, whose lot it was to be surrounded with brilliant prosperity; Byron, whose advantages of birth and fortune were counterbalanced by much suffering. We shall not attempt to deny that we were more immediately inspired by the respectful compassion evoked by Byron for the *manes* of the great man, than by the work of the German poet. Nevertheless, while making us feel and hear the groans of Tasso in his prison, Byron has not been able to join to the remembrance of the bitter sorrows, so nobly and eloquently expressed in his 'Lamentation,' that of the 'Triumph,' which a tardy but brilliant justice was reserving for the chivalrous author of 'Jerusalem Delivered.' We have wished to indicate this contrast even in the title of our work, and have hoped to succeed in portraying this grand antithesis of genius ill-treated during life, and shining after death with a light which should overwhelm its persecutors. Tasso loved and suffered at Ferrara; he was revenged at Rome; his glory still lives in the popular songs of Venice. These three periods are inseparable from his immortal memory. To render these in music, we felt we must first call up the spirit of the hero as it now appears to us, haunting the lagunes of Venice; next, we must see his proud and sad figure, as it glides among the *fêtes* of Ferrara—the birthplace of his masterpieces; finally, we must follow him to Rome, the Eternal City, which, in holding forth to him his crown, glorified him as a martyr and poet.

"Lament and triumph: these are the two great contrasts in the destiny of poets, of whom it has been truly said that if fate curses them during life, blessing never fails them after death. In order to give to this idea not only the authority but the splendour of reality, we have endeavoured to borrow even its form from fact; and for this purpose have taken, as the theme of our musical poem, the melody to which, three hundred years after the poet's death, we have heard the gondoliers of Venice sing upon her waters the opening lines of his 'Jerusalem:'—

> "'Canto l'armi pietose e'l Capitano,
> Che'l gran Sepolcro liberò di Cristo!'

"This melody is in itself plaintive, slow, and mournfully monotonous; but the gondoliers give it quite a special character by dragging certain notes and holding out their voices, which, heard from a distance, produce an effect similar to that of rays of light reflected from the ripple of the waves. This song had already so powerfully impressed us, that when the subject of Tasso was suggested to us for musical illustration, we could not but take for the text of our thoughts this enduring homage rendered by his nation to a genius of whom the court of Ferrara had proved itself unworthy. The Venetian melody breathes so gnawing a melancholy, so irremediable a sadness, that a mere reproduction of it seems sufficient to reveal the secret of Tasso's sad emotions. As the imagination of the poet lends itself to depict the brilliant illusions of the world, so this melody seems to express the deceptive and fallacious coquetries of those smiles, whose perfidious poison brought about the horrible catastrophe which could never find compensation in this world, but

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was, nevertheless, covered at the Capitol with a mantle far exceeding in splendour the purple of Alphonso."

In further explanation of the purport of his work, which Liszt has appropriately designated a Symphonic Poem, it may be well to recall the historical facts that Tasso, one of the most remarkable among the poets of the sixteenth century, was invited to his court by Alphonso, Duke of Ferrara, and while there, offended his patron by falling in love with his sister. A duel which he fought was made the pretext for treating him as a lunatic, and for seven years he was confined in a madman's cell. Escaping at length, the Pope was induced to accord him a laurel crown; but he died in Rome on the very day appointed for his investiture.

Exception has been taken to this and other similar works by Liszt, on the ground that he has not adhered to the conventional symphonic form prescribed by his predecessors. To this it may be replied, that we have yet to learn that it is not open to every composer of genius to invent forms for himself should he find it necessary so to do. To the ordinary composer, who sets to work to write a symphony without any definite aim beyond that of exercising his ingenuity in the production of a succession of more or less agreeable sounds, it must be an immense convenience to have ready to hand a framework, which he has but to fill up more or less in accordance with fixed rules; for such a purpose, nothing could be more adequate or more suggestive than the traditionary symphonic form with which we are all more or less familiar. But it may happen that a composer shall receive suggestions from poets' or painters' work, the emotional essence of which may ultimately take a musical form in his mind; and that, in producing a musical version of such emotions, he may find it totally out of the question to embody them in any of the traditional and prescribed forms of musical procedure. He will, therefore, construct a musical organism embodying these poetical and emotional conceptions in a musical form, such as will have its own *raison d'être*. And, in order to make such a novel form at once intelligible, he may think it advisable to furnish a detached "programme"—that is to say, a series of poetical images, the order of which shall coincide with the succession of his musical themes, or with the successions of one and the same musical theme in its various modifications. Broadly stated, the form Liszt has adopted in *Tasso* is the variation form, wrought out to its utmost extent. His variations are, however, not merely scholastic exercises, but are made to express the most opposite feelings. Thus, as we lately had occasion to remark, in respect to his setting of the thirteenth Psalm, in which, by difference of treatment, a single phrase is made to express the most opposite emotions of the Psalmist's prayer—complaining, hope, faith, and final conviction that his prayers have been heard, and that he will find mercy and loving-kindness: so here, the same theme, or parts of it, are made to express, with the utmost poignancy, misery at being unreasonably and unjustly confined in a madman's cell, ungovernable rage and strife, courtly festivities, and final triumph. That such an innovation upon established forms would be readily accepted, was not for a moment to be expected. With many persons, much of the pleasure of listening to an orchestral work for the first time is derived from the readiness with which they can point to certain landmarks: "first subject," "second subject," "the repeat" (if there is one), the "Durchführung," and, finally, the "return;" and if they can say with certainty in what key the piece stands—to follow the keys through which it passes, would be too much to expect—their pleasure is complete. Such a source of pleasure will not readily be given up. It is not only in musical matters that force of habit deprives us of many pleasures. To appreciate Liszt's "Symphonische Dichtungen" at their proper worth, one must put aside all preconceived ideas of symphonic music. One must be content to accept them as "poems," and not complain because they are not symphonies properly so-called. Music of this kind addresses itself more particularly to the poetic imagination of the hearer. It is suggested to the composer by poetical pictures, and is again intended to suggest such poetical pictures to the hearer. It gives the poetical idea—the emotional essence—of such pictures, and the hearer has the freest scope to elaborate them to as great an extent as his imaginative gifts may admit of. For the musician, however, we can imagine no more interesting task than that of analysing Liszt's scores with a view to tracing the derivation of each phrase, and following his method of procedure. Though we may be naturally unwilling to dispense with our preconceived ideas of form, and may feel a difficulty in recognising new forms, it must be conceded, from reference to his scores, which are alone worth studying for their masterly and original instrumentation, that he has fulfilled the task he proposed to himself with a remarkable grasp of power and genius. The greater number of these works have now been before the world for some considerable time. It cannot, however, be said that even in Germany they have been readily or generally received: whether they will ever be accepted as standard works, time alone can prove.

BEETHOVEN'S VARIATIONS IN A FLAT, FROM THE SONATA, OP. 26.

TRANSLATED AND ABRIDGED FROM ROCHLITZ'S "FÜR FREUNDE DER TONKUNST."

Translator's Note.—The interesting, though somewhat rhapsodic, article on Beethoven's well-known Variations, given under the quaint title "Commentatiuncula in usum Delphini," in the second volume of Rochlitz's work, is in its original shape far too long for our columns; but as it has never, so far as we know, been rendered into English, we give here an abridged translation. After explaining how he was induced to order the work from seeing a favourable review of it in a musical paper, and describing its arrival, and his sitting down to play it through, the author proceeds:—

I BEGAN, I continued, I ended. Heavens! with what enjoyment! I began again, I finished the Variations. O reader, thou stoodest before me; everything, everything stood before me, complete, clear, unmistakable! I myself especially stood before myself, in the most important moments of my life, reflected as from a mirror in this theme with variations, the last with a short *coda* leading into infinity—the point at which I now stand in life, which like this coda will as surely be but short, and lead me into infinity. Now it is self-evident that Herr Ludwig van Beethoven in Vienna, when he wrote these Variations, was not thinking of me in Lower Pomerania, and my little life; but this is exactly the foundation of the whole matter, that every one who at the performance of expressive instrumental music thinks of anything at all, will think precisely of that which lies nearest his heart, in so far, that is, as the emotions excited are the same as that produced by the music. And so I take courage.

Thema.—The *datum*, the foundation, more serious than gay, yet gentle, friendly and agreeable; therewith not without strength, and giving promise of much in all modesty. See, Bernard, I said to myself, just so was thy beginning, thy origin from God the Lord. However sad it make thee, recall it once more. A lad more serious than gay, yet gentle, friendly, and agreeable; therewith not without strength, and giving promise of much in all modesty! Yes, yes, so had thy Creator endowed thee.

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Now ask again, Bernard; what has come from this? Memory, knowledge, and Beethoven's Variations answer clearly.

Variatio 1.—The theme, truly, is there, but resolved into figures which continually alternate between the depth of despondence and the height of animation. I had grown into a youth, and was sent to the Gymnasium. I was penned up with a number of young people collected from the most various positions in life, mostly rough and vulgar, a few better, but many worse than myself. If I tried not to be as others, I was punished by the superintendents, mocked or persecuted by my schoolfellows; so I gave it up, and was like the majority. The theme indeed remained, but resolved into figures which had quite a different aspect. The good foundation was broken up, scattered, rent from above and below. The inward harmony and unity were gone; and therewith the inward peace. Yet every one was well contented with me, as every one will be with this variation; and I too had no bad opinion of myself, did not transgress the rules, and plausibly went on my way.

Variatio 2.—Behold! the theme again! proud and pompous in the bass! Everything else, though in rich fulness, still only in short detached notes. I was become a matured young man; I began a new and wholly different section of my life from the last; I entered the University. I collected myself; I felt how I had departed from the "original theme," how I must again hold to this, but with more energy and independence. The freedom that was new to me elevated and strengthened me; but a great darkness, pride and insolence overpowered me. My teachers were to me but pedants, my books—hardly excepting a few old classics, and Shakespeare—were prejudiced and defective. I felt myself in secret wiser, stronger, nobler, higher than all that surrounded me; brooded over the depth of my innermost being; brought out my "melody" harshly in a stiff bass, while I let all else in its fulness and beauty play around me, just as in the variation; rather spurning it from myself than uniting myself with it. But from time to time the need of loving and being loved took mighty hold on me; yet that which was distant was not for me, while for what was near I thought that I was not. Then I pined away to-day in longing after a heavenly phantom, and unawares sacrificed on the morrow to any earthly goddess. Stop, Bernard, stop; it is enough to show that thou wert a fool, and already in the way to become something far worse. Yea, thou wert lost body and soul, had not a higher compassion interposed, and sent what is unmistakably depicted in

Variatio 3.—Heavily and despondently, sadly and sorrowfully, depressed and laboriously, this variation moves on; sighs between whiles in single chords of piercing harmony, and dies away at last gloomily beneath the burden of its flats.* A flat minor! every note bears its flat, and many have even two. So with me, through the rod of correction of my heavenly Guide.

[*Translator's Note.*—It is needful here to give a mere abstract of what follows, as the detail of Bernard's sufferings, represented by the seven "marks of depression," occupy in the original nearly six closely printed pages. The seven afflictions which fall upon him are (1) the death of his parents, and his consequent poverty; (2) his failure at the University examinations, and the ill-disguised pleasure of his fellow-students, to whom he had rendered himself obnoxious by his insolence; (3) the unfavourable reception of his first book; (4) the refusal of his first tragedy; (5) the rejection by a rich uncle of his application for assistance; (6) his unsuccessful endeavours to obtain, through a friend, a vacant situation; and (7) his vain attempt, while still retaining his pride, to obtain consolation from a minister of religion.]

Variatio 4.—We see it is again in the major, and consists throughout of a short, gentle, and melancholy figure, alternately above and below. *My* condition, full three weeks! The old "theme" appeared lost, a dark melancholy encompassed me. The hard, parched ground had been divided by the ploughshare; now it needed a fructifying warm rain. I went to the pastor, and came away from him after an hour and a half—how? That it would hardly be easy to tell the reader. Fortunately, it can be seen clearly and intelligibly in

Variatio 5.—Behold it now! It has no longer a character of sadness, of melancholy, but rather of comfort and emotion. There is full employment for both hands, and what they have to do is intimately connected; it makes a concise, compressed, but within its limits sufficiently animated whole. After a short, attractive prelude, the original theme is again extended over all that has gone before, indeed is taken charmingly and expressively in a middle part (the alto), but produces quite a different effect, while now the other parts are heard above and below in rich play and full tone, and through their very position the clear idea is brought into more prominence. I describe nothing but what every one can find in the variation, yet there, point by point, the state of mind is described which began for me with that visit, which has ruled me for nearly half a century, and in which I still continue.

The worthy old pastor had engaged me to arrange his extensive library, for which he gave me board and lodging. I noticed well; he would inflict no new humiliation (*Erniedrigungszeichen*) by supporting me without my working. I dwelt now at the parsonage. Here I learnt to know a family in which every one stood contentedly in his allotted place, did quietly and perseveringly his own work, where all proceeded from one source—love, and led up to one end—God, as to him for whose will and service they were accustomed to consider everything. The "original theme," I now see, I had not lost; note for note it came back, and yet how differently! It was now (just as with Beethoven) taken into the centre of the harmonic art, into the middle, brought forward with clear knowledge, with choice and design; yet all formed one compact whole, whereby all the forces were united, till at last they gradually exhaust themselves; and what remains in the *coda* partly oscillates in pure chords, partly entertains itself with little quiet allusions to what has passed; and finally all gently falls asleep as simply as possible, to begin, when we turn over the leaf, a new movement, much more powerful, and in the free style.

To this may the great Helper of all help those who seek it earnestly in the right way, and me too, Bernard, law-writer of Lower Pomerania!

* There is a play upon words here in the German which is untranslatable, but upon which the right understanding of what follows depends. The German word used is *Erniedrigungszeichen*, which means "marks of depression." The seven flats in the signature of this variation are fancifully taken by the author as emblems of the seven stages of trouble through which he had to pass.

BEETHOVEN'S OVERTURE TO "CORIOLANUS."

TRANSLATED FROM WAGNER'S "PROGRAMMATISCHE ERLÄUTERUNGEN."

THIS comparatively little-known work of the great tone-poet is, nevertheless, one of his most remarkable creations, and no one who is thoroughly acquainted with the subject-matter represented can fail to be deeply impressed by a really good performance of it. I make bold, therefore, to offer such an explanation of its contents as I conceive to be most in accordance with the tone-poet's design, with a

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view to imparting to those who think with me the same elevating enjoyment that I myself have derived from it.

How Coriolanus, a man of indomitable courage, and incapable of the hypocrisy of humility, was on this account banished from his native city, and leaguing himself with its enemies, determined to besiege it until it should be utterly destroyed; how, at the entreaty of his mother, wife, and child, he consented to forego this resolution, and for this treachery to his allies was condemned to death, I take for granted, is generally well known. Though this political picture, so rich in its surroundings, has admirably been represented by the poet, it is not one which readily lends itself to treatment in its entirety by the musician, because it is only certain dispositions, feelings, passions, and their antitheses—never political circumstances—which it is open to him to express. Beethoven, therefore, took but a single scene—but that certainly the most affecting—in which to concentrate, as it were in a focus, the true and purely human feeling pervading the whole and widely extended material, with a view to its reacting in the most convincing manner possible upon feeling humanity. This is the scene between Coriolanus, his mother, and his wife on the battle-field before the gates of his native city. If, as cannot be questioned, we may regard almost all the master's symphonic works, from their plastic mode of expression, as representing scenes between man and woman, and if we find the first type of such scenes in the dance itself, from which the musical art-work of the symphony really derives its origin, we have here then just such a scene, and one of the most elevating and moving character. The whole music-piece might aptly serve as the musical accompaniment to a pantomimic representation, inasmuch as in pantomime the musical accompaniment takes the place of spoken dialogue, the substance of which we are left to imagine for ourselves.

The opening phrases of the piece bring before us the figure of the man: prodigious power, indomitable self-confidence, and eager defiance assert themselves in his rage, hate, revenge, and destructive spirit. Like a stroke of magic, the mere mention of the name Coriolanus is sufficient to enable us to realise the man, and involuntarily to make us sympathise with the action of his restless heart. Close at his side the womanly element is represented by his mother, wife, and child; grace, tenderness, and gentle dignity range themselves in front of the defiant man, in the hope that by childlike prayers, womanly entreaties, and motherly exhortation they may wean his proud heart from its destructive spirit. Coriolanus sees the danger which threatens his defiance: his countrymen could have sent him no more dangerous intercessors. He feels he is able to turn his back in contempt upon all the knowing and respectable politicians at home; their messages are addressed to his political judgment and prudence as a citizen; a word of scorn for their cowardice would have made him inaccessible to them. But now his fatherland appeals to his heart, to purely human feelings over which he has no control. Against such an assault he has no weapons, but to restrain his features and close his ears against so irresistible an apparition. At the first intimation of the petitioners he strives therefore to close both eye and ear; we see the impetuous gesture with which he interrupts the woman's petition and shuts his eyes—though at last he is obliged to listen to the mournful plaint of her whom at first he has repulsed. At the lowest depths of the giant's heart the worm of repentance begins to gnaw. But fearfully his defiant spirit holds out; goaded by the first bite of the worm, he writhes in frantic anguish; his violent rage, his terrible convulsions reveal to us the furious extent of his vengeful defiance, and at the same time the consuming power of the anguish occasioned by the pangs of repentance. Deeply impressed by this fearful revelation, we see the woman yielding to sobs of despair; tortured now by sympathy with her husband's raging anguish, she hardly dares repeat her petition. Fearfully and with doubtful force now rages this battle of the feelings; where the woman expected but an obstinate pride, she must now recognise in the might of defiance the most horrible suffering. But this spirit of defiance has now become the sole support of the man's life: Coriolanus, without his revenge, without his annihilating wrath, is no more Coriolanus, and he must cease to live if he renounces his project of revenge. This is the one condition which makes life possible for him; the outlawed rebel and ally of his country's enemies can never again be what he formerly was: to give up his project of revenge, is to give up his existence—to renounce the destruction of his native city means his own destruction. With the declaration of this fearful choice, the only one left to him, he comes now before his wife. "Rome or I!" he calls out to her—"one must fall!" Once more he shows himself here in the full sublimity of his crushing wrath. And here the woman takes courage again to urge her petition, imploring of him gentleness, reconciliation and peace. Alas! she understands him not, she perceives not that peace with Rome means his fall! Nevertheless, a wife's lamentation rends his heart; once more he turns away from her, and battles with his desire for revenge and the urgency of self-sacrifice. Tortured by doubt he wavers in his vigorous determination, and gazes into his dear wife's face, but to read in her supplicating features, with painful delight, his life's doom. His breast heaves violently at the sight of her; all his irresolution and inward contention resolve themselves into a mighty determination; self-sacrifice wins the day, peace and reconciliation! All the power which up to this time the warrior has directed against his fatherland, the thousand swords and arrows of his vengeful anger, with a terribly strong hand he now concentrates in a single point, and this he thrusts into his own bosom; meeting his death-blow at his own hands, the giant falls to the ground; at the feet of the wife who had implored of him peace in death he draws his latest breath.

Thus has Beethoven poetically portrayed Coriolanus in music.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *June*, 1873.

"INCIDENTS IN MOSCHELES' LIFE."

A BOOK under this title, published recently by Dunker and Humblot, in Leipzig, lies before us, and it is our intention to-day to draw to it the attention of the numerous friends, admirers, and pupils of the departed master. The biography contained in this work is compiled from Moscheles' own diaries and letters written to and by him, the whole arranged in a clear and comprehensive manner by the wife of Moscheles. The long and eventful artist-life of a man so distinguished and truly genial as Moscheles was, offers an abundance of matter to animadvert upon. Before all, we become convinced of his restless, never-ending endeavours to attain greater perfection, such as can only be produced from a pure and perfect perception of art and that desire for improvement which is to be found in every true and great talent. Courted and

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honoured everywhere, receiving the homage of all large towns, exciting the enthusiastic admiration of the greatest artists, we find Moscheles always aspiring to higher aims, notwithstanding all his successes.

It is quite superfluous to speak here of what Moscheles, as artist, has accomplished in different directions in his art; it is known all over the world. That he, the creator of the modern school of piano-playing, employed his wonderful technical powers only for the purest and noblest service of true art, never trying for mere showy effects, always dedicating himself to the interpretation of the works of Beethoven, Mozart, Weber, Scarlatti, and other great masters, in the most devoted and truest manner; of that all who heard him—all his pupils—know enough. What Moscheles has done as composer on the field of piano literature, his numerous great and important works, which form an epoch in its history, offer the most brilliant testimonies. To him may be applied Goethe's expression, "Wer den Besten seiner Zeit genug gethan, der hat gelebt für alle Zeiten."* Works like the Concertos in G minor and E flat, the "Studies, Op. 70," the "Sonata Mélancolique," the "Hommage à Handel," and many others, full of fire, spirit, and true originality, to name all of which here would carry us too far, secure to the departed master an honourable place in the history of our art for all times to come. It is not our intention to-day to speak of these works, acknowledged long ago as master-works; it would be superfluous.

The book mentioned, to which we dedicate to-day our letter, is in many respects of the greatest interest. Above all, we become acquainted with Moscheles as man, husband, and father of a family. But, besides the numerous notes in his diary, the letters addressed to him by Beethoven, Schumann, Mendelssohn, and others furnish a highly important contribution to the history of music during half a century (from 1820 to 1870), the importance of which we must value all the more as we learn to know in Moscheles, who stood amongst the highest of his art, not only a companion of all the famous artists of his time, with whom he was in constant connection, but also a man of excellent judgment and of a rare general education. His susceptibility for all that was truly beautiful and good, his straightforward, open mind, his faultless, pure, and honourable character, his natural benevolence, and a nobility elevated above every trifling occurrence, form a standing-place for Moscheles from which he could, free of all prejudice, review the numerous characters and events during a long period. To see the reflection of a time musically so active as the period from 1820 to 1870 in the personality of a man like Moscheles will be for us, as for later art-historians of all times, of the highest interest and great value.

But also, besides matter of specially musical interest, we find in this book an abundance of points full of beauty and attractiveness. We get to know the man Moscheles, and are delighted with the portrait of a personality whose aims, even outside of his art, were always turned towards the pure and ideal. And for this reason the book will be likely to find acknowledgment and appreciation in all circles. Moscheles has, during his lifetime, done his best, by his playing and his compositions, to secure a lasting remembrance in the hearts of all true artists and amateurs. The work before us, compiled with clearness and completeness by the loving wife of the great departed, is likely also in those circles which are not connected with our art to leave a fine monument of a rich and beautiful artist life, which must fill with true admiration the heart of every feeling and sensitive man. For his numerous pupils and friends the work will be a dear relic, which we accept with loving gratefulness, sincere emotion, and with weeping eyes, from the hands of a wife highly gifted and worthy to be the companion of her husband. For forty-five years she enjoyed the happiness of being the faithful consort of a great man and artist.

* "Whoever has satisfied the best men of his time has lived for all times."

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *June 12th*, 1873.

THE International Exhibition has a right to precede, for the present, all other news from Vienna. Certainly I shall take notice of it only from a musical point of view, but, as the instruments are very dispersed, and many of the best manufacturers not yet represented, I shall do best to take meanwhile only a bird's-eye view of the present collection. We find organs, pianos of all kinds, stringed and wind instruments, harmoniums, harmonicas, zithern and guitars, mechanical organs from the smallest size to the monstrous orchestrion. There are organs by Hesse, from Vienna; Rieger, from Jägerndorf (Silesia); Maier, from Feldkirch (Vorarlberg, in Austria); Steinmayer, from Oettingen (Bavaria); Salomon, from Reichenberg (Bohemia); Peppert, from Steinmanger (Hungaria); for the most part well-constructed but small, not to compare with a Walker, Hill, Willis, Forster and Andrews, Bevington and Son. The pianoforte by Streicher, the combined Bösendorfer and Ehrbar; Schneider, from Vienna; Beregszaszy, from Pesth, and some others are excellent specimens of their kind. Ehrbar's piano (cottage), as it was much admired in London, is again so here. Blüthner, from Leipzig; Westermann, from Berlin; Schiedmayer, from Stuttgart, and others represent Germany. The brass instruments of Cerveny, from Königgrätz; Fuchs, from Vienna; Bohland and Fux; Stowasser, from Graslitz (Bohemia); Leopold Uhlmann, from Vienna, show much richness and ingenious inventions. Lembock, Bittner, and Schmidt, from Vienna, exhibit excellent stringed instruments; flutes and other wood instruments are best represented by Ziegler, from Vienna; and Messani, from Prague. Other countries have sent not many but valuable instruments, such as the pianofortes by Becker, Haas, Schröder, from Petersburg; Hofer and Seidler, from Warsaw; Florence, Koch, and Arnhem, from Brussels; Bilberg, and particularly Malmsgo, from Gottenburg (Sweden); Huni and Hubert, Escher, Trost, from Zürich; Martin, from Toulouse; Kriegelstein, from Paris. (Pleyel, Wolf and Co., and Erard have just arrived, the latter "hors de concourse.") America has sent only a piano, by Steak and Co., from New York; the harmonium by Mason and Hamlin, and a so-called Emperor violin, by Geminder, from New York. Foike et Fils aîné have exhibited a harmonium imitating the stringed quartetto. The brass instruments by Gautrot aîné et Cie., and wood instruments by Buffet, Crampon, et Cie., can rival with the Germans. Regarding England I shall speak in my next letter, as your country till now is represented only by a few pianos, which, moreover, I found always closed. No Broadwood, no Kirkman or Hopkinson! The Indian department contains a collection of original instruments, for the most part from Madras, such as lutes, trumpets, flutes, drums, cymbals, kettle-drums, and a simple mechanism for beating time.

There is another interesting additional exhibition in an extra pavilion, which contains the instruments used by Beethoven (an Erard piano and two violins), Mozart

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(piano and two violins), Haydn (two pianos, by Schanz, from Vienna), Schubert (piano, by Graf); pianoforte by Nanette Streicher, daughter of Stein, in Augsburg, and the wife of Andreas Streicher, in Vienna; pianos by Carl Stein, Brodmann, Ig. Bösendorfer, Sen., Martin Seuffert; a harpsichord (spinett), by Ferdinand Hofmann; a so-called giraffe, by Michael Rosenberger—all from Vienna; one of the first physharmonicas by Häckel, its inventor; a glass harmonica, and a collection of antique wooden instruments. So much, or rather so little, I give at present from our Exhibition, which, as a whole, is said by all the visitors to be extraordinary, gigantic, and perhaps never to be surpassed.

The Opera is now in a continual pomp; every other day is a gala-day. The visits of so many and distinguished persons are certainly a great honour, but from their very various tastes it is not easy always to find the right way. One of the last visits was that of the Emperor of Russia. It was intended to perform *Lohengrin*, but by his desire another opera, of a lighter style, was chosen. Unfortunately, the representation (it was *Romeo and Juliet*) was not of the best kind; but little attention was paid to it, as the inside of the imperial box interested far more than the songs of the two lovers. Another evening the Emperor paid a visit to the ballet *Ellinor*, and went even on the stage to see its management. The Gastspiele, still flourishing, counted ten evenings in the course of a month. Frl. Löwe, from Prague, finished with the rôle of Recha; her acting and singing were particularly admirable. Frau Zimmermann-Schmidt, from Dresden, performed Elsa, Senta, Agatha, Eva, and Marguerite. Her personal appearance and the voice are still of the same sympathetic charm as last year, though the higher notes sound a little forced. It is a pity that her temperament is not fit for parts which demand vivid passion, and so she has it not in her power to carry along the hearer. Frau Schroeder-Hanfstängl, from Stuttgart, after resting awhile, has regained her powers, and performed with better effect in the rôles of Marguerite of Valois, Philine, and Isabella. Frl. Brandt, from Berlin, began yesterday a series of Gastspiele with Azucena. The voice, not a veritable alto, is of a favourable timbre; trill and passages show a good school; the intelligent singer was well received. The Ophelia question is still in suspense. Instead of Frau Wilt, Frau Schroeder, and Frl. Proska, a young pupil of the Conservatoire, report names Mme. Murska as the intended performer for that rôle. The director, Herr Herbeck, who was dangerously ill, has recovered, and will be shortly able to resume his post.

The operas represented from the 12th of May till yesterday, 11th of June, have been as follow:—*Jüdin, Dom Sebastian, Rienzi, Lustige Weiber von Windsor, Hugenotten, Faust* (twice), *Hochzeit des Figaro, Lohengrin* (twice), *Troubadour* (twice), *Romeo and Juliet* (twice), *Armida, Fliegende Holländer, Mignon, Freischütz, Don Juan, Stumme von Portici, Robert, Meistersinger.*

After the departure of the Italian company and its glorious member, Mme. Patti, the Theater an der Wien gave way to its *penchant* for operettas by Offenbach, and Joh. Strauss, and some others. Offenbach especially is still the stock programme of that theatre. The Carl-Theater (Leopoldstadt), which for the moment has a great magnet in the famous actress, Mlle. Clara Ziegler, had a run of smaller operettas by Suppé, Brand, Leo Delibes, Lecocq, and again Offenbach. The Strampfer-Theater (inner Stadt) represented another new operetta by Emile Jonas, *Goldchignon*, which was as well received as the former, *Favotte*, and *Le Canard à trois becs. Goldchignon* is repeated every evening, with some good performers, as Frl. Finaly, Herren Girardi and Schweighofer.

A concert by Frau Rosa Csillag, the well-known opera singer, is worth mentioning. It was a single one in the far advanced season, on the 9th of June. Yet it was not empty, and the result was surprising, considering the long interval since we heard the dramatic singer last—then surrounded by Ander, Tietjens, Wildauer, and others. The voice has certainly suffered, but is still of dramatic power, and the applause could not fail. I hope it was the last concert—it is closing time indeed!

RICHARD WAGNER'S BIRTHDAY.

BAYREUTH, *May 29th*, 1873.

ON the 22nd of this month, at the instance of Mme. Cosima Wagner, the resident amateurs and many artists from other parts joined to celebrate the birthday of "Papa Richard" (as Wagner is often called here) in a worthy manner. They serenaded him and played in his garden during dinner, but the festivities were crowned by a festival performance at the theatre. Wagner's pupil, Capellmeister Zumpe, and his cousin, Capellmeister Ritter, had undertaken the direction. Everything was executed in excellent style. Only compositions of the *maestro* were performed, mostly productions of his early period. His Festival Overture (composed in his seventeenth year) went excellently. Concertmeister Kummer, from Dresden, reaped much applause by his rendering of Wagner's *Albumblatt* and *Träume*. Also the performance of a comedy from the life of an artist, *Der Bethlehemitische Kindermord*, had been introduced. The author of this work is Wagner's foster-father, Geyer, and it was intended to recall remembrances of his early youth.

An episode from Wagner's life formed the conclusion; it is entitled *Künstlerweihe*, after a poem by Professor Cornelius of Münich, arranged and enlivened by effective tableaux and fitting music selected from Wagner's works. Frau Ritter (Wagner's niece) spoke the prologue with great warmth. The performance was given for the benefit of needy musicians. Wagner himself was much touched by the whole, which had been arranged as a surprise for him. In expressing his thanks in the course of the evening, he said that he of all musicians was mostly in need—he needed the love of men, to keep him up against his numerous enemies.

J. F.

Reviews.

[*.* As the concluding portion of Wagner's "Nibelungen Trilogy" is still unpublished, we think it best to defer the continuation of our articles on that work until it is all before us; especially as there is a much better "break" in the plot between the *Walküre* and the *Sigfried* than between the latter and the *Götterdämmerung*. As soon as the last-named work is issued, we shall hope to complete our notices of the series.—ED. M. M. R.]

Sixty-seven Songs, with Pianoforte Accompaniment, by LUDWIG VAN BEETHOVEN. Edited by E. PAUER. The English version by H. STEVENS. Augener & Co.

WE much doubt whether any of the recent issues of Messrs. Augener's excellent octavo series of the classics has approached the present volume in its interest for musicians, whether professional or amateur. The entire collection of Beethoven's songs with piano is here presented for the first time in an English dress. Many of the best numbers had been previously published in a separate form, and a volume entitled "The Songs of Beethoven" was issued some years ago by Messrs. Cocks; but this edition included only thirty-one numbers, or even less than half of the songs; and a few of the finest of the set were not to be found in it at all. The present collection comprises everything that is to be found in the complete edition of Beethoven's works, published some ten years since by Messrs. Breitkopf and Härtel.

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Although as a song-writer Beethoven must on the whole take a lower rank than as a composer of instrumental music, there are many specimens of his workmanship in this department which may well be classed even with the best efforts of Schubert and Schumann. To say nothing of such well-known pieces as the "Adelaide," the "Liederkreis," and two or three of the "Six Sacred Songs," Op. 48, we may call attention to the two settings of Tiedge's "An die Hoffnung," numbered respectively Op. 32 and Op. 94 (Nos. 1 and 32 of the present edition). The latter is in our opinion one of the very finest—if obliged to make a positive choice, we should say the very finest of the whole series. It is a matter of surprise that it should not long ago have been published with English words; yet we believe that it is one which our editors have hitherto unaccountably overlooked. It is in fact, though not in name, a grand *scena*, full of the most passionate and tender expression; and in the hands of a good tenor singer it would produce an effect little if at all, we believe, inferior to that of the popular "Adelaide" itself. We commend it to the attention of our vocalists. Among other songs remarkable for their depth of feeling may be noticed the "Repose" ("Das Liedchen von der Ruhe"), No. 11—a melody as charming as it is unaffected—the "Separation," No. 44, "Resignation," No. 56, and the well-known "In quiesta Tomba," No. 62. Equally good, in a lighter, sometimes humorous style, are the "Urian's Reise" (No. 9), the droll words of which, by the way, are most admirably rendered by Mr. Stevens, the "Song" from Goethe's *Faust* (No. 19), and the "Kiss" (No. 36). It must be admitted, however, that there are several songs, mostly early works, which possess little interest, save as enabling us to trace the gradual development of the composer. A valuable assistance to this end is afforded to the student in the present edition by affixing the date of composition, wherever this is known, to each song.

Of the English version by Mr. Stevens we can hardly speak too highly. We have before had frequent occasion to remark on the excellence of his adaptations, both as regards fidelity and elegance; but it seems to us as if with increased practice he gains even more fluency and felicity, and the present volume may compare favourably with the best things he has previously done.

We have been obliged in this notice to pass over altogether many most interesting pieces; but we have probably said enough to induce our readers to make the acquaintance of the volume for themselves. We feel sure that those who do so will thank us for having brought it under their attention.

Trois Mélodies ("*Dors, mon enfant*," "*Mignonne*," "*Attente*"), par RICHARD WAGNER. Paris: Flaxland.

"*Les deux Grénadiers*," *Mélodie*, de RICHARD WAGNER. London: Schott & Co.

Fünf Gedichte ("*Der Engel*," "*Stehe still*," "*Im Treibhaus*," "*Schmerzen*," "*Träume*"), von RICHARD WAGNER. London: Schott & Co.

"*Der Tannenbaum*," *Ballade*, von RICHARD WAGNER. Berlin: A. Fürstner.

WAGNER's genius is so essentially dramatic in its nature, that one feels considerable curiosity in meeting with him as a writer of songs with piano accompaniment. We therefore think it will not be without interest to those of our readers who have followed with attention the various articles which have from time to time appeared in our columns on his dramatic tendencies and works, to meet him on an entirely new portion of the musical field. We have with this view collected the whole of his published songs with piano, and purpose to give some account of them.

The first thing that may safely be predicted of Wagner's songs, even before examining them, is that they will be totally unlike any other existing songs; and this prediction will be fully justified by the works themselves. They are in the highest degree original—too original, we fear, to attain anything like a wide popularity. Some of them are in our opinion extremely beautiful, and all are highly interesting; but the beauty and interest are for the most part such as appeal rather to the cultivated musician than to the general public.

The "Three Melodies," which stand first on our list, were composed (according to the catalogue of Wagner's works appended to Mr. Dannreuther's recently published pamphlet) in the year 1839, and rank therefore among the author's earlier compositions, being contemporary with his first published opera *Rienzi*. The first and third numbers were produced, as some of our readers may remember, at the second concert of the Wagner Society, and were thoroughly successful. This is by no means surprising, as they are certainly more *popular* in style than many of Wagner's later works. Indeed, the warmest admirers of the composer will scarcely deny that his finest works are by no means those most likely to meet with immediate recognition in the present state of public taste. Even in these early songs, however, written, so to speak, before Wagner was Wagner, we meet with points of great originality, and occasionally foreshadowings of some of his subsequent musical innovations. Such, for instance, are the alternations of ♯ and ♮ time in the "Dors, mon enfant;" while the idea of putting the melody in the bass, with an accompaniment of iterated chords above, in the "Attente," seems like a first sketch for the splendid entr'acte to *Lohengrin*.

The song "Les deux Grénadiers," which also dates from 1839, is a setting of the same poem which has become tolerably well known from Schumann's music; and the comparison of the two versions is full of interest. We consider this little piece of far higher musical value than the three melodies above noticed. It is remarkable for the dramatic truthfulness of its expression, and in the hands of a fine baritone singer (such, for example, as Herr Stockhausen) would produce a great effect. A thoroughly "Wagnerish" point is to be met with at the end of this song, where the "Marseillaise" is introduced on the piano as an accompaniment to a totally different melody. It will be remembered that Schumann also introduces a snatch of the national air at the end of his song; and the coincidence is the more interesting as it is probably accidental, the two pieces having been composed within a year of one another. Schumann's "Die beiden Grenadiere" was written in 1840, and we should think the presumption would be in favour of his not having seen Wagner's version.

"Der Tannenbaum" is a short and sombre melody, of less importance than the rest of its author's songs; and we have merely included it in our notice that the whole series might be comprised in our review.

We have left till last the most interesting of the set, the "Five Songs," written in 1860, and in which, therefore, we may reasonably expect to find examples of what we may call Wagner's "advanced" style. And, in truth, these last songs are so new, and so entirely out of the common line, as almost to defy description. Two of the most striking of them, the "Im Treibhaus" and "Träume," are entitled "Studies to *Tristan*." Those of our readers (we fear we must say, "Those few of our readers") who are acquainted with this opera, the most characteristic of all its composer's works, will be aware that it is the most extraordinary study for chromatic harmonies that is probably to be found in the whole range of music; and in these two songs Wagner would seem to have been "getting his hand in." Certainly nothing stranger and more daring than some of the harmonic experiments and combinations has ever come under our notice; and it is only after repeated hearing that we become able to appreciate the strange, weird beauty of the songs. The former afterwards suggested the materials for the opening scene of the third act of the opera, while the latter furnished the idea for one of the most exquisite passages of the wonderful love-duet in the second act. Of the other three pieces in this collection, the first, "Der Engel," is a charming melody, which occasionally reminds us of Schubert, with an elaborate accompaniment, which seems like a sketch for the orchestra; the second, "Stehe still," is the very embodiment of Wagner's originality; the fourth, "Schmerzen," is, to our mind, less interesting than its companions. The whole series is so thoroughly characteristic of the composer as to deserve the attention of all who wish to obtain a just idea of Wagner's style, but to whom, from any cause, his later operas are inaccessible.

"*Hymn of Hope*," a Cantata. Written by T. WOOLSTON, Esq.; composed by JAMES THOMSON. Augener & Co.

THIS somewhat elaborate work, in twelve movements, shows so much good intention, and in many respects good performance also, that it is with great regret we find ourselves unable, after a careful examination, to speak of it with unqualified commendation. And first let us give Mr. Thomson credit for the clearness of his music. It is always thoroughly straightforward and intelligible. He not only has ideas which are sometimes very pleasing, but he writes like a musician who has studied to some purpose. His "Overture" is constructed on a novel plan, being interspersed with fragments of vocal solo and chorus, which recur later in the course of the cantata. Perhaps this introduction would have been more appropriately entitled "Fantasia." Among the best movements are the two choruses, Nos. 4 and 6, both of which are constructed on thoroughly pleasing subjects, and the bass solo, No. 7. The weak point of the work is, we think, a certain want of unity of style, and a tendency in some of the movements to a restlessness of modulation, which leaves the tonality undecided. We can, nevertheless, on the whole congratulate Mr. Thomson on having produced a very creditable composition.

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Sonata in E minor, for Pianoforte and Violoncello. By WALTER MACFARREN. Novello, Ewer, & Co.

IT is so seldom that we have the pleasure of reviewing a work written in classical form by an Englishman, that the appearance of such a composition deserves a more extended notice than merely a few lines under the heading of "Sheet Music." We give this notice the more readily in the present instance, as we have not for some time met with a work by a native artist which has given us more satisfaction than this. Mr. Walter Macfarren belongs to what we may term the "Mendelssohn school." Like many other of our present English composers, and we may say German composers also, he has been unconsciously influenced in his style by the author of *Elijah*. We do not say this with any idea of detracting from the merits of the music; for it is simply impossible for a musician, unless possessed of that originality of creative genius which is given to but very few, to avoid the influence of those of his pred cessors with whom he has most affinity. When we speak of Mr. Macfarren as belonging to the Mendelssohn school, we merely apply the term in the same way as we should do so to Gade or Sterndale Bennett.

The first movement of the present sonata, an "Allegro appassionato" in E minor, commences with a broad and melodious phrase for the violoncello, which is subsequently repeated by the piano, and the developments of which lead in due course to the second subject, a graceful theme in B major. The "free fantasia," which forms the middle portion of the movement, is well constructed, and has the merit—and no slight one, in these days of over-development—of not being too long. After the customary return of the first and second subjects, a short coda concludes the movement, which may be honestly commended for artistic workmanship, great clearness of form, and excellent passage-writing. The "Scherzo" which follows (in G major) is in our opinion the best movement of the work. It is written in the free modern form, of which Beethoven gave the first sketch in some of his instrumental compositions (*e.g.*, the "Rasumoufsky" quartett in F), and is not divided into formal sections. The opening theme is piquant and attractive; and the second, or "counter-subject," given at first as a *cantabile* for the violoncello, and subsequently repeated by the piano, is in excellent contrast to the first. Towards the close of the movement, the two subjects are worked together with capital effect. The following Adagio, "*più tosto Recitativo*," requires no detailed notice, being little more than a prelude to the last movement, "Allegro giocoso" in E major. This is the most extensively developed portion of the sonata. Its subjects are graceful, though perhaps more distinctly reminiscent of Mendelssohn's style than some other parts of the work; and the thematic treatment is excellent. The pianoforte part is very brilliant, and (though not to be called easy) still of no excessive difficulty. The whole work shows a mastery of classical form which gives us real pleasure; and as the number of duets for piano and violoncello is comparatively small, we are very happy to be able cordially to recommend this work of Mr. Macfarren's to the players on those instruments as worthy of their attention.

"*The Singer's Guide to Pronunciation.*" By JOHN ADCOCK. Nottingham: H. Farmer.

THIS little treatise is devoted to the pointing out of the most common errors and defects in the pronunciation of singers, with directions as to the best method of remedying the same. The need for such a book is self-evident; and it is only necessary to say that the little work now before us is distinguished by common sense, and is very plain and practical. Not the least useful part to many will be the concluding chapter, in which full and minute instructions are given as to the pronunciation of the Italian language.

NEW VOCAL MUSIC.

"*Mysterious Serenade*," and "*The Chapel*," by J. L. HATTON (Cramer & Co.), are two excellent little songs, both of which we consider fully worthy of their composer. The latter, though very simple, is especially pleasing.

"*Beside the old Corn Mill*," Song, by HENRY SMART (Cramer & Co.), is another little piece which we are glad to be able to recommend as deserving, and likely to attain popularity.

"*Lev'd One*," Serenade, by CHARLES SALAMAN (Lamborn Cock), is very far superior to the average of new songs, and we think equal to anything we have yet seen from its composer's pen—which is saying not a little. Subjects and treatment are alike charming.

"*Sleep, baby darling*," Lullaby, by Mrs. ALFRED PHILLIPS (Cramer & Co.), is a pleasing melody, the effect of which is occasionally marred by incorrect harmony.

"*O do not ask me*," by F. A. SCHOTTLAENDER (Birmingham: Adams & Beresford), if not strikingly original, is pretty. In its form it is somewhat peculiar, being a mongrel between a waltz and a ballad.

"*On a dewy summer morning*," Song, by Mrs. HARVEY (Cramer & Co.), is a combination of rather pretty music and rather silly words. We cannot say that we particularly admire it.

"*A Sailor's Song*," for baritone voice, by FRED. C. ATKINSON (Weekes & Co.), is a good bold setting of Cunningham's well-known lines, "A wet sheet and a flowing sea," which is by no means without merit. We could wish, however, that Mr. Atkinson had been more particular as to the accentuation of his words. The opening line, "A wet sheet *and* a flowing sea," and further on, "Oh, *for* a soft and gentle wind," produce an unpleasant effect.

"*Brunetta*," Ballata, di F. RIZZELLI (Cramer & Co.), is an excellent specimen of the modern Italian song. In the hands of a good singer it is sure to please.

"*A Lyric of the Sea*," Song, suggested by the wreck of the "Atlantic," composed by JAMES J. MONK (Liverpool: Hime & Son), is, as regards the music, very good; but we do not admire the choice of the subject.

"*The Village Fête*," Song, by LOUISA GRAY (Cramer & Co.), is pretty, though commonplace, and so varied in style as to remind us of the patch-work counterpanes which our grandmothers delighted to make.

"*Fly not so swift, ye happy hours*," Song, by GUSTAV KUSTER (Augener & Co.), is a well-written little "Lied," quite in the modern German style. It is melodious, but not particularly striking.

"*Meditation*," Sacred Song, and "*Parted*," Song, by F. ARTHUR DAVY, M.D. (Augener & Co.), are in no respect very remarkable.

"*The Language of Love*," a Polyglot Ballad, by H. B. FARNIE (Cramer & Co.), is a capital humorous song, set to a good sprightly melody. Those who wish for a piece which is amusing, without degenerating into vulgarity, will find in "*The Language of Love*" exactly suited to them. We confidently predict for it a wide popularity.

The same remarks will apply to two other songs (also published by Cramer & Co.), both written by H. B. FARNIE—"*Don't make me laugh*," by A. LINDHEIM, and "*What are a lady's wants today?*" from *Nemesis*, by HERVÉ. Both are in their way excellent, and can be cordially recommended.

"*Te Deum*," by RICHARD CROGER (London: Croger & Co.), enjoys the proud distinction of being incomparably the worst setting of the "*Te Deum*" that we ever met with. The harmony is in parts simply excruciating, and the composer can hardly be too highly complimented for the skill he has shown in managing to violate every possible rule.

Eight Hymn Tunes, composed by ROBERT M. MILBURN, B.A. (Novello, Ewer, & Co.), though here and there a little "free" in the matter of harmony, show real musical feeling. But, as we have before had occasion to remark, it is all but impossible to do anything positively *new* in hymn tunes.

NEW PIANO MUSIC.

"*Souvenir de Mozart*," *Fantaisie brillante*, par W. PFEIFFER, Op. 18 (Berlin: Theodor Barth), is less of a "brillian Fantasia" than of a potpourri of airs from Mozart's operas strung together. We have here a selection from *Don Juan*, the *Zauberflöte*, the *Seraglio*, and *Figaro*. The piece is by no means difficult, and will be suitable for moderately advanced pupils.

"*Gipsy Melodies*," arranged for the Piano by CHARLES KROLL LAPORTE (Augener & Co.), is a very interesting collection of curious national airs. Like the Hungarian melodies which we reviewed some time since, they have a very strongly marked individuality, and those who are curious on the subject of national music will find these pieces worthy of their attention. The present collection consists of eight numbers, three of which will be familiar to some of our readers. These are the "Rakoczy March," the Gipsy melody introduced by Weber into his *Preciosa*, and the march in C minor from Schubert's "Fantaisie à l'Hongroise." The remaining five are new to us, and are one and all remarkable for quaintness and originality.

"*Charakterbilder*," Seven Ages of Mind, Studies for the Pianoforte, by C. HUBERT H. PARRY (Augener & Co.), are seven thoughtfully written and carefully developed pieces for the piano, which are in reality more a series of "Caprices" or "Fantasias" than studies in the ordinary sense of that term. They display considerable invention, with an occasional leaning to the style of Schumann,

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"*Saltarello*," by CHARLES SALAMAN (Cramer & Co.), is a very brilliant and effective piece, very "taking" in its themes, and worked with all the musicianly skill which distinguishes its composer.

"*Au Revoir*," *Morceau Sentimental pour Piano*, par C. A. EHRENFECHTER (Brewer & Co.), is a pleasing and easy little drawing-room piece.

"*The Meeting of the Waters*," transcribed for the Piano by EDUARD DORN (Augener & Co.), is a brilliant and effective little teaching-piece in Herr Dorn's usual style.

"*The Happy Land*," Waltz, by BERNARD WILCOCKSON (Cramer & Co.), is not only pretty in itself, and good as dance-music, but is likely to have a large sale because of its illustrated title, which gives the scene that was prohibited at the Royal Court Theatre, in which Messrs. Gladstone, Lowe, and Aytoun are brought on the stage dancing. The caricatures are admirable.

Two other pieces of dance-music—published by the same firm—the "*Nemesis*" Quadrille, by J. FITZGERALD, and "*Les Vendangeurs*" Valse, by J. E. MALLANDAINE, can be dismissed with the remark that they are both good dancing sets.

Concerts, &c.

MUSICAL UNION MATINÉES.

WE have seldom seen a larger audience at the Musical Union than that attired to the fourth matinée by Dr. Hans von Bülow. The concerted work made choice of by him, and in the performance of which he was associated with MM. Vieuxtemps, Van Waefelghem, and Lasserre, was a quartett in E flat, Op. 38, for pianoforte, violin, viola, and violoncello, by Joseph Rheinberger, and was heard for the first time in England. Herr Rheinberger was born at Vaduz, near Feldkirch, the capital of the Vorarlberg, March 17th, 1839; it is a "toss up," therefore, whether he is to be accounted as an Austrian or a Swiss. We have seen him spoken of under both denominations. It matters not. His musical talent showed itself at an early age; his musical education he received principally in Munich, where since 1859 he has filled the post of professor of composition and the organ at the Conservatory of Music. His compositions, which include two operas, a symphony—"Wallenstein"—a *Stabat Mater*, a *Requiem*, an overture to Shakespeare's *Taming of the Shrew*, as well as a large number of works for pianoforte, organ, &c., have been heard and well received in Germany. The quartett heard on the present occasion, as well as an "andante and toccata," introduced by Von Bülow at one of his recitals, certainly made us wish to know more of this composer. This was the only occasion during his late visit that Von Bülow was heard in concerted chamber music; and the skill he evinced in adapting his playing to that of his coadjutors was very remarkable. Though in this particular work the pianoforte has the lion's share of the work, never once did he overpower the other players. He was heard also to no less advantage in Bach's sonata in A major, No. 2, for violin and pianoforte (with M. Vieuxtemps), and alone in Beethoven's sonata in E flat, Op. 31, No. 3—his reading of which was strikingly impressive—and in a nocturne, Op. 37, No. 2, and value, Op. 42, by Chopin. At the sixth matinée Herr Jaell was (for the second time) the pianist, and Herr Auer the leading violinist. The two were heard together in Rubinstein's sonata in A minor, Op. 19, which, though an early work, is one of his most satisfactory. The favourable reception accorded to it on its being played here by the same two artists last season, induced Professor Ella to accord a repetition of it, which was fully justified by the results on the present occasion. For his solos Herr Jaell chose a transcription of his own of Siegmund's "Love Song," in Wagner's *Die Walküre*, and one of Schumann's "Novelletten." Wagner's passionate and delicious melody was delivered by Herr Jaell with a completeness which quite took us by surprise, and which we should have thought quite impossible to educe from the pianoforte alone. His rendering of Schumann's "Novelette," taken at a far more rapid pace than its designation—"Ballmässig"—or indeed the metronomic directions seemed to justify, was less satisfactory. Herr Auer, who is the fortunate possessor of a remarkably fine "Straduarius," and has been playing more grandly than in any previous season, did good service as leader in Beethoven's well-known quartett in C minor, Op. 18, No. 4, and in Schubert's melodious quintett in C, Op. 163, heard here for the first time.

PHILHARMONIC SOCIETY.

DR. HANS VON BULOW was again the main attraction at the fifth concert. Wishing to be heard in an unfamiliar work, and to do honour to a brother pianist, who as an executant most nearly approaches him as a rival, he came forward with Herr Rubinstein's concerto, No. 3, in G major, Op. 45. Here he found the amplest scope for a display of his marvellous executive power; but as a composition Herr Rubinstein's concerto, much as it is to be respected for the extreme cleverness of its design, and charming and effective as it sometimes is, as a whole cannot be regarded as satisfactory. For his solo he chose Beethoven's "Adagio con Variazione," in F major, Op. 34, and "Rondo a Capriccio," in G major, Op. 129. In "adagio," with its six variations, each of which is in a different key, he gave with the utmost charm, and the "rondo," with all the humour that the superscription of the original manuscript—"Die Wut über den verlorenen Groschen, ausgetobt in einer Caprice" (the rage over the lost groschen, evaporated in a caprice)—admirably suggests. The symphonies were Spohr's, in C minor, No. 3, Op. 78, and Beethoven's "Pastorale;" that by Spohr, the least familiar of the two, being by far the better played. Much of the pleasure of listening to Spohr's symphony, which is one of his best, and (we believed) had not been heard in London since it was last played at the Philharmonic under Wagner's direction, in 1855, was marred by the disturbance of late arrivals. Of its many pleasingly characteristic features, which are too numerous to recapitulate, perhaps the most remarkable is a point of instrumentation in the larghetto, where a melody of remarkable breadth is assigned to all the violins, violas, and violoncellos, playing in unison upon a single string. Of the magical effect brought about by so simple a process Spohr was probably the originator. But, as Mr. Macfarren naively remarks—probably in reference specially to a noted passage in Meyerbeer's *Africaine*—it has since been imitated in very inferior music, but with much greater applause. The overtures were Weber's *Euryanthe* and Schubert's *Alfonso and Estrella*; the vocalists were Mlle. Irma di Murska and Sig. Campanini. The lady, whose voice has not improved in tone, was welcomed as an old friend in Meyerbeer's cavatina from *Robert il Diavolo*, "Invano il fato;" but nothing could have been colder than the reception accorded to Sig. Campanini, who is unquestionably a great artist, and the possessor of a remarkably beautiful voice. Such an utter absence of recognition of his merits may perhaps be put down to his unfortunate and ill-judged choice of Donizetti's worn-out romanza "Spirto gentil," from *Favorita*, which but ill accorded with the critical feelings of the audience, the majority of whom had doubtless come together expressly to hear Von Bülow in works of a far higher tone.

List's "Symphonische Dichtung" (Symphonic Poem), *Tasso, Lamento e Trionfo*, performed for the first time in England, was the principal item of interest of the sixth concert. Of the work itself we have spoken in another column. Of the result of its performance, though highly applauding the attempt, we regret that we cannot speak in terms of satisfaction. Unfortunately, we have reached that period of the year when our instrumentalists are in a state of chronic fatigue, and conductors—especially those who combine pianoforte teaching with concert giving—are in no better way. Under such circumstances a finished performance, especially of so strange and difficult a work as that of List, is not to be looked for. The same was unhappily the case with Schumann's overture to *Manfred*, which was heard for the first time at these concerts, and the effect of which was so disappointing that we should have been inclined to credit Schumann with a faulty method of instrumentation, if we had not been able to recall many occasions on which, under Mr. Manns's able and painstaking direction, full justice has been done to this beautiful work. Nor did Mendelssohn's "Italian" symphony, familiar though it is, fare much better. Herr Auer had been announced to play Beethoven's violin concerto, but on his arrival in England, late on the Saturday previous to the concert, requested that he might be allowed to substitute for it Spohr's concerto in D minor, No. 9. As, therefore, he had to play without a rehearsal, he was wise perhaps to make the change, and at the same time showed his reverence for Beethoven by so doing. It seems but just to make this statement, because a note appended to the programme, to the effect that the change had been made at Herr Auer's request, might lead some to suppose that he was not "up" with Beethoven's concerto. That this should be the case with Herr Auer, who by his rendering of Spohr's concert gave ample proof that he has matured into a great artist, is not for a moment to be entertained. Mme. Trebelli Bettini and Miss Edith Wynne were the vocalists; the former sang with fine effect "La Fanciulla," from Meyerbeer's *Dinorah*, and "Voi che sapete," from Mozart's *Le Nozze di Figaro*, and the latter the romanza "L'ombrosa notte vien," from Hummel's *Mathilda di Guina*, effectively scored for orchestra by Mr. W. G. Cusins. Spohr's overture to *Faust* completed the scheme.

HERR E. PAUER'S CONCERT.

THOUGH announced as an "historical" concert, there was not much of an historical character about Herr Pauer's concert, beyond the bare

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fact of the instrumental portion of his programme being given in chronological order. One missed the instructive and interesting little books which it was formerly his wont to issue for his serial historical concerts of some years ago. It is so long now since Herr Pauer has given such a series of historical concerts, the value of which was indisputable, that we cannot but think he would do well on a fitting opportunity to institute a similar series, especially as since his last he must have accumulated a vast amount of new matter worth presenting. His late concert was, however, one of more than ordinary interest. Handel was represented by his organ concerto in A flat, capitally arranged for and played on the pianoforte by the concert giver; Bach by his charming aria, "Mein gläubiges Herze," feelingly sung by Mlle. Helene Anime, and his sonata in A major, for violin and pianoforte, ably executed by Mlle. Franziska Friese and Herr Pauer; and Spohr by the adagio from his ninth concerto (Mlle. Friese). For his solos Herr Pauer chose a gigue, by Hæsler; a romanza and presto, by Clementi; Beethoven's Polonaise, Op. 89; Schubert's two impromptus, Op. 142: Mendelssohn's scherzo in D minor, Op. 18; a fragment from Schumann's Humoreske, and the "Jagdlied" from his "Waldscenen," all of which he gave with telling effect, and, in company with Mlle. Zedtler, was heard in C. Reinecke's capital impromptu for two pianos, on a theme from Schumann's *Manfred*. The vocal music included the aria "Ob die Wolke," from Weber's *Der Freischütz*, Schumann's "Mondnacht," and Mendelssohn's "Frühlingslied," admirably sung by Mlle. Otto Alvesleben, and a couple of songs by Mozart, which deserve to be better known—viz., "Evening Thoughts" (*Abend Empfindung*), and "Dans un bois solitaire," and Schubert's "Les Adieux," by Sig. Gustav Garcia, for whom apologies were made on the score of a cold.

NEW PHILHARMONIC CONCERTS.

Mr. J. Francis Barnett's new oratorio, entitled *The Raising of Lazarus*, performed for the first time, under the direction of its composer, at the fourth concert of the present series, was received with every mark of approbation by a very numerous and appreciative audience. Band and chorus being on the most extensive scale that St. James's Hall can accommodate, and the principal vocal parts being in the hands of Mme. Lemmens-Sherrington, Mme. Patey, Mr. Wilford Morgan, and Mr. Santley, the fullest justice attainable at a first performance was accorded to the new work. For his text Mr. Barnett has had recourse to the Gospel narrative of the raising of Lazarus, and by interspersing it with passages of a reflective and didactic character, derived from various parts of Holy Writ, has provided himself with a framework of words suitable for treatment as airs, duets, choruses, &c., and for which, if not provided three hours' music of a generally agreeable and effective, if not always striking, character. By the general style of his music he has proved himself a staunch adherent to the Mendelssohnian school, and his librettist (not named) would have done well (we think) to have followed the example set forth by Mendelssohn in his *Elijah*—the most dramatic of all oratorios—by casting his subject in a more dramatic mould than he has done, the possibility of which has been made fully apparent by Sehubert and his coadjutor Niemeyer in their joint treatment of the same subject. By his readiness on former occasions Mr. Barnett has conclusively proved that music is his natural mode of expression, and that consequently the art of composition with him is independent of a suggestive subject. In the present work, which consists of no less than thirty-one "numbers," our composer never seems at a loss for a theme or for skill to develop it. Piece follows piece with the utmost fluency. To follow each in detail would carry us far beyond our scope. It must suffice to state that the fugal element abounds largely in the overture as well as in the choruses, which are generally broadly developed, scholarly, and effective; the recitatives are for the most part well declaimed; and the airs and concerted pieces tuneful and taking, and that without a taint of vulgarity or sensationalism. Mme. Lemmens-Sherrington and Mme. Patey, in their respective parts of Martha and Mary, found ample opportunities of distinguishing themselves. As chief narrator Mr. Wilford Morgan had an arduous task to perform, but considering that he undertook it at short notice, in consequence of the illness of Mr. Vernon Rigby, acquitted himself most creditably. One could not but regret the unimportance of the part assigned to Lazarus, especially as Lazarus was represented by Mr. Santley. A rattling song, however, which occurs so near the end of the work that it must have been missed by many who left before the conclusion of the performance, in a great measure atoned for his long silence. At the close of the work Mr. Barnett was loudly called to the platform. As a composer he has certainly made progress, and a success at least equal to that of *The Ancient Mariner*, or *Paradise and the Peri*, may safely be predicted for *The Raising of Lazarus*.

MR. C. HALLÉ'S RECITALS.

The excellence in point of execution, as well as the interest of these agreeable and instructive entertainments, has been fully maintained to the last. Mr. Hallé has conscientiously fulfilled his promise of bringing forward at each recital one or more concerted works, selected from the modern German school—from Schumann to Brahms, Raff, &c. In looking over the list of new works one cannot but remark the preference shown for Brahms. Having "struck" so rich a "lode," Mr. Hallé does well to work it as long as it lasts, before "prospecting" in another direction. A recently composed quintett, for pianoforte and strings, by Dr. Ferdinand Hiller, heard for the first time at the seventh recital, in the presence of its composer, proved so ingenious and at the same time so genial a work, as to point to the fact that (to pursue our simile) as rich treasures are sometimes to be exhumed from mines that have long been under work, as from those more recently discovered.

Musical Notes.

Mme. Eugene Oswald, a lady well known as a talented pianist, has during the past month given three interesting recitals of pianoforte music. The more important works brought forward have been Beethoven's sonata in D minor, Weber's sonata in the same key, Mendelssohn's fantasia in F sharp minor, and his sonata in E, and Bach's Chromatic Fantasia and Fugue. Among smaller pieces, specimens have been given of Scarlatti, Bach, Mozart, Schubert, Schumann, Chopin, Heller, Henselt, Brahms, Gade, and Liszt.

Miss Annie Stocken gave a concert at St. George's Hall on the 6th ult., the principal features of which were Schumann's trio in D minor; Beethoven's sonata in A, for piano and violoncello; and the "Moonlight" Sonata. Miss Stocken was assisted by Mr. A. Burnett (violin), Sig. Fezze (violoncello), and Mr. J. S. Shedlock. The vocalists were Miss A. Dwight, Miss Maas, and Mr. Montem Smith.

At Mr. Charles Gardner's concert, at Hanover Square Rooms, on the 7th ult., the chief pieces produced were Sir W. S. Bennett's "Chamber Trio" in A, Op. 26, and Beethoven's Variations in G, for piano and violoncello. Mr. Gardner also contributed various solos, including some from his own pen, which were well received.

Dr. William Lemare gave a concert on the 9th ult., at the Angell Town Institution, Brixton, when Mendelssohn's *Athalie*, and Dr. Lemare's new operetta, in one act, *Pride and Policy*, were performed—the latter, we believe, for the first time.

The total destruction by fire of the Alexandra Palace on the 9th ult., with the details of which our readers are doubtless familiar, will be a serious, though we trust only a temporary, loss to the organ-loving public. The magnificent instrument erected by Willis was one of the finest specimens of that builder's work. We understand that the directors of the Palace Company intend to replace it by another of at least equal size. Our readers will regret to hear that Mr. Frederick Archer, the organist, has lost by the fire the whole of his valuable musical library, including a large collection of rare organ music, and a number of innuserip compositions and arrangements.

The last of Mr. Septimus Parker's Subscription Chamber Concerts at Epsom took place on the 19th ult., and brought the series to a brilliant conclusion. The programme included two stringed quartetts—Spohr in G minor, and Haydn in F, Op. 77, No. 2—Mendelssohn's sonata in D, for piano and violoncello; Beethoven's romance in F, for violin; and Weber's pianoforte quartett in B flat. The instrumental performers were the same as at the previous concerts; the vocalists were Mrs. J. Hopkins and Mr. W. Winn.

We would direct the attention of our readers to an interesting and able article on "Robert Schumann," from the pen of Dr. Franz Hüffer, which appeared in the June number of the *Fortnightly Review*.

Professor Oakeley has undertaken to contribute a paper on Church Music at the Church Congress to be held this year in Bath Abbey, in October next.

The Report of the Third Annual Meeting of the Worcester Musical Society has been forwarded to us by Mr. E. J. Spark, the honorary secretary. During the past season three works have been produced for the first time in Worcester—Mendelssohn's *Christus*, Cummings's *Fairy Ring*, and Cowen's *Rose Maiden*. The fact that out of three new works brought forward, two should be by English composers, is very creditable to the society, which, from other

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portions of the report, appears to be in a most flourishing condition. Its conductor (honorary) is Mr. A. J. Caldicott.

HANDEL'S *Israel in Egypt* was performed in Dundee for the first time on the 23rd of May last. The *Dundee Advertiser* speaks very highly of the manner in which the work was rendered.

MR. FRITS HARTVIGSON'S recent tour in Russia appears to have been brilliantly successful. We make the following extract from the *Golos*, one of the principal Russian papers:—"Herr Frits Hartvigson, pianist to H.R.H. the Princess of Wales, gave on Friday an orchestral concert in the Hall of the Sängerkapelle. Herr H. played with orchestra Liszt's E flat concerto, the "Ungarische Fantasie" by the same, and Rubinstein's fourth concerto; and without orchestra a nocturne by Chopin, "Fantasiestück" by Schumann, and a "Giga con variazioni" by Raff. In all these pieces he showed a perfection of mechanism and a brilliant virtuosity, which not only created a most favourable impression on the lovers of music, but excited the interest of the connoisseurs to the highest degree—all the pianists of Petersburg being present. More important still, however, are the distinctive peculiarities of his play—the correct reproduction of the character of each piece, and the thorough musical education to be remarked in every phrase. Herr H. belongs to the newest modern school of pianists, whose existence is chiefly owing to Liszt, and whose chief feature may be said to be brilliance, power, energy, and boldness. In consequence, the young pianist chiefly plays the repertoire of the present. Herr H. had an equally brilliant and well-deserved success, especial *furore* being excited by the performance of the Hungarian Fantaisia and Raff's Variations."

IT is with much regret that we announce the death of Mr. J. F. Puttick, honorary secretary of the Sacred Harmonic Society. Mr. Puttick was well known in musical circles, not merely in London from his long connection with the above-named society, but throughout the country from the important part he took in the arrangements for the Triennial Handel Festivals, in which he felt a warm interest, and his loss will be deeply regretted.

M. GEORGES HAINL, the well-known conductor of the Opera at Paris, has recently died, at the age of 64.

A NEW musical paper, entitled *Les Echos Parisiens*, has recently been started at Paris. From the specimen number sent to our office it seems less a chronicle of current musical news than a musical magazine. The number before us comprises a song with pianoforte accompaniment, several short pieces of poetry, and a few miscellaneous papers on various subjects.

THOSE of our readers who, like ourselves, have been delighted with the playing of Dr. Hans von Bülow, will be glad to learn that it is the intention of the distinguished pianist to repeat his visit next winter.

A RECENT number of the *Signale* gives some particulars of the amounts paid by the publishers for Auber's operas. In general, it says, the average sum since 1820 was 6,000 francs per act, of which Auber received two-thirds, and the librettist (usually Scribe) one-third. His publishers between 1828 and 1845 were the Paris firm of Troupenas et Cie. For eighteen operas and ballets, including *Masaniello, Fra Diavolo, Le Domino Noir, Le Dieu et la Bayadère, Le Lac des Fées, Le Cheval de Bronze*, &c., sums varying from 9,000 to 24,000 francs were paid. The total amount was 290,000 francs, of which Auber received about 193,330 francs.

HERR FRANZ DIENER, the tenor singer who recently appeared at the first concert of the Wagner Society, has been engaged for three years for the Opera at Berlin.

HERR ANTON RUBINSTEIN passed through London the other day, *en route* for St. Petersburg on his return from his American tour, after playing with astonishing success at no less than 215 concerts.

IT will be a disappointment to many to learn that Brahms's *Requiem* has been withdrawn from the programme of the "Schumann" festival, to be held at Bonn in August next.

ORGAN APPOINTMENT.—Mr. Arthur Crook, organist of the Mayor's Chapel, and of St. Andrew's, Montpelier, Bristol, has been appointed organist and choirmaster of Shelton Church, Stoke-on-Trent.

TO CORRESPONDENTS.

MUSICAL STUDENT.—The book we should recommend for your purpose is Mr. W. W. Parkinson's work on Harmony (published by Novello, Ewer, & Co.), in which we believe that you will find all you require.

A. R. SWAINE.—Received just too late for press.

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RIENZI.

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OVERTURE. Transcribed	3	6
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The Monthly Musical Record.

AUGUST 1, 1873.

MUSIC AT THE ALBERT HALL.

THE disastrous failure, for it can hardly be otherwise described, of the various musical schemes which have been recently carried out at the Albert Hall, is perhaps, on the whole, more discouraging than absolutely surprising.

From the Report recently issued by the Council we learn that there has been a financial loss of some £5,700. Several different experiments were tried, hardly a single one of which appeared to have paid its expenses. We have, in our columns, made little or no reference to the various performances as they took place, simply because they seemed to be doing nothing for the real furtherance of the cause of music in this country. But, now that the official Report has been published, it may be worth while to glance at its contents, which, if not encouraging, may possibly prove instructive.

It appears, then, from the Report, that there were at first three schemes set on foot. There were, first, "the People's Concerts," for which tickets were to be had for one penny and threepence. These, we are told, resulted in a loss of £750; and we cannot say that we are at all surprised at their failure. South Kensington is not a part of town which is readily accessible to working men, for whose benefit, we presume, the Commissioners issued these remarkably cheap admissions. As our artisans are mostly to be found in the northern and eastern districts of the Metropolis, the distance of the Albert Hall was such as to render it very unlikely that they would patronise the entertainments to any considerable extent, while the programmes were not such as to prove very attractive to real lovers of music, to say nothing of the probability that they would naturally suppose that what cost so little was hardly worth the having. There was next a series of "Military Concerts," during the months of September and October, somewhat of the *ad captandum* order; but they too failed to take, for we read that they "did not prove at all successful financially."

M. Gounod's "Choral Society" appears also to have been a pitiable failure; and we are told that "its formation and management involved very heavy expenses, insomuch that at the end of the season it was found that, after paying the absolute expenses of the concerts in the Hall, there was a deficit of £3,140, to be paid by Her Majesty's Commissioners on their guarantee." This deficit, by the way, is to be made good by the Commissioners of the Exhibition of 1851.

We feel the greatest admiration and respect for the composer of *Faust*, but, nevertheless, cannot help thinking that his appointment as conductor was, under the circumstances, a great mistake. M. Gounod's talents in this capacity are indisputable; but his "arrangements" of all kinds of music with his favourite effects of *bouche fermée*, which some of our contemporaries are fond of describing as "nose-music"—perhaps a somewhat inelegant but certainly not inappropriate designation—were not to the taste of our audiences, and the result appears in the balance-sheet. We cannot honestly profess to be sorry for this, as we think that the interests of art would have been by no means benefited had such travesties of music obtained popular favour.

We next come to the one solitary success on which the Council are able to congratulate themselves, and, to our thinking, it is no less significant than the remaining failures. We learn that the six operatic concerts, under the direction of Mr. Mapleson, were "very successful financially." Of course they were, because the majority of our concert-goers, especially the leaders of fashion at the West End, care little or nothing, as we have often had occasion to remark, about music for its own sake, but will readily go to hear the "stars" of the season. If Titiens or Christine Nilsson is announced, they will take care to be present; but we doubt whether a dozen of them could be found who would be attracted by the announcement (were such a thing possible) of a new symphony by Beethoven, or a new opera by Weber.

A series of "Popular Concerts," directed by Mr. Arthur Chappell, is to be added to the list of failures—we mean, of course, financial failures. This, again, is hardly to be wondered at, as there is a very prevalent impression that an enormous building like the Albert Hall must be altogether unsuited for the performance of chamber music, in which delicacy is so essential. On this point, not having attended the concerts ourselves, we cannot speak positively. We have been told that in favourable positions even the softest passages can be heard with perfect distinctness; but we are disposed, nevertheless, to take the popular view, and to believe that in such a large area concerted chamber music must be very ineffective. The idea that such would be the case may not improbably have induced some people to stop away who would otherwise have supported these concerts.

We come, lastly, to the excellent series of concerts now being given under the direction of Messrs. Novello, Ewer, and Co., and conducted by Mr. Barnby. The report on these concerts, which honestly deserved far more support than they appear to have met with, though not favourable, is less discouraging than that of some of the schemes already adverted to. We learn that a sum of £600 was guaranteed to Messrs. Novello, Ewer, and Co. for expenses, to form a first charge on the receipts. After paying all other expenses a balance was found to remain of £108, thus reducing the sum to be paid to Messrs. Novello to about £480.

It will naturally be asked, what are the causes of this almost total failure? The question is too large to be fully entered upon here; but we think there are three that appear on the surface. In the first place, that some of the schemes of the Council were very ill-advised, and not at all calculated to further the object which they professed to have at heart—the promotion of the cause of music in this country. Then, secondly, and perhaps even more, we think the Albert Hall a most unfavourable place for attempting such experiments. It is not only so large as to require exceptional attractions to fill it, but is so far removed from the principal centres of London that, for many people, a journey to it is a serious matter. Were it as accessible as St. James's Hall, it is, we think, not impossible that the present aspect of affairs might have been materially modified. But the third, and we believe the chief reason, is to be found in the general indifference of the public to music. The Council of the Hall did not put forward such programmes as would attract true lovers of music; and the "outsiders" did not care to go at all. We cannot consider the Report a creditable or gratifying one; but hope that the experience of the last twelve-month may bring about an amendment in the future.

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WEBER'S "JUBEL-CANTATA."

BY EBENEZER PROUT, B.A.

It was almost by accident, in turning over a parcel of old German music some few years since, that I met with a copy of the score of the work which I propose to analyse in the present article, and of which (in common, I imagine, with most of my readers) I at that time knew nothing but the name. I shall not soon forget the feeling of surprise and delight with which I read through the score for the first time; and subsequent intimate acquaintance with it has only strengthened my first impressions of its remarkable excellence. It has ever since been a matter of wonder to me that such a masterpiece should be, at least in this country, so entirely unknown as appears to be the case. Though I have spoken of it at various times to many well-read musicians, I have never yet happened to meet with one who knew a single note of the music. I think, therefore, it will not be without interest to the readers of this journal if I give them some account of a work which is in its way quite as characteristic of its composer as even the *Freischütz* itself.

The full title of the *Jubel-Cantate* runs as follows:—"Jubilee-Cantata for the celebration of the fiftieth anniversary of the accession of His Majesty the King of Saxony, on the 20th September, 1818; the poem by Friedrich Kind, the music by Carl Maria von Weber." In his official capacity at the Court of Dresden, it was part of Weber's duty to compose the music for all special occasions; and during the nine years of his residence in that city he produced no less than thirteen different works, mostly of large dimensions, for the court festivities. Most *pièces de circonstance* labour under the disadvantages inseparable from the ephemeral interest of the occasion which calls them forth; and it is but seldom that such works are worthy to be reckoned among the masterpieces of their art. Even Beethoven's genius failed him under such circumstances; and his cantata *Der glorreiche Augenblick*, written for the Congress of Vienna, though containing many isolated beauties, ranks as a whole among the weakest of his productions. That Weber was himself aware of the difficulties of such tasks appears from a letter he wrote to his friend Gänsbacher a few days after finishing the present cantata, in which he says: "These compositions for special occasions, which are but *day-flies* in the world of art, belong to the shady side of my engagement, and are, because of their ephemeral character, always a sad work, however truly devoted and attached one may be to him for whom one writes." The *Jubel-Cantata*, however, is, according to the old saying, "the exception which proves the rule;" for it contains music which deserves to live, and probably will live, as long as any of its author's compositions.

The present work is remarkable for having been composed in the short space of eleven days. The autograph score contains 96 pages, mostly of sixteen staves on the page, and is said by Jähns to be one of the most closely written of all Weber's manuscripts. The printed score contains 132 pages, in many parts very fully instrumented. The merely mechanical work of filling so much music-paper is by no means inconsiderable; and it is evident that ideas must have flowed as fast as the composer could write them down. The work itself bears out this idea; there is an uninterrupted flow of melody, a constant stream, so to speak, of the music, which is quite in keeping with its being produced at high pressure. Yet with all this there is no mark of undue haste. Every detail is perfectly finished, every instrument seems to fall into its place in the score in the most natural manner; and all the effects are as well considered as if Weber had spent weeks over their arrangement. The entire sketch of the cantata, which contains 1003 bars, was completed in seven days, in which time also, it is evident from the composer's diary, some thirty pages were also fully scored. A few extracts from this diary will, perhaps, be interesting, as showing more exactly the rapidity of composition:—

"Hosterwitz, 7th August—Jubel-Cantata begun. 8th—Jub.-Cant. No. 1 fully sketched; No. 2 sketched. 11th—No. 4 sketched. After dinner worked again. 12th—No. 5, recit. and duettino sketched; worked all day. 13th—No. 3, chorus in B flat, sketched. 14th—No. 6 sketched. 16th—Worked at the aria. No. 3, 4, 7 sketched; and thus the entire sketch of the cantata completed. 17th—Eleven pages instrumented. 18th—Weiss and his wife came to dinner; 27 pages instrumented. In the evening went to see the Master of the Horse. 19th—25 pages instrumented. 20th—The great Jubilee-Cantata entirely completed at 1 o'clock in the afternoon, thus between the 7th and the 20th, of which I was away two days at Dresden. Remainder, eleven days. Te Deum laudamus!"

The cantata was not, however, destined to be performed on the occasion for which it was written. It was at the suggestion, not of the King himself, but of his Prime Minister, Count Vitzthum, that Weber had undertaken the composition, and when its performance was suggested to His Majesty, the King declined, partly because he was averse to such personal homage as was paid him in the cantata, but still more, probably, because his taste was in the direction of the lighter Italian music. When Weber received intimation that "probably there would be no opportunity" for producing his work, and further learned that the programme was to consist chiefly of a selection of pieces from Italian operas, in order that the occasion might not pass without at least some appropriate recognition, he wrote the celebrated overture known as the "Jubilee Overture." It should be clearly understood that this overture is an entirely distinct work from the cantata; though Weber's son and biographer speaks of them as belonging to one another. That this is an error is plainly shown by Jähns in his "Weber in seinen Werken,"—first, because Weber himself when the two works were published affixed different opus-numbers to them, the cantata being numbered Op. 58, and the overture Op. 59; and, secondly, because it is impossible to believe that he would have written an overture in the key of E to a cantata which begins in *E flat*.

The text of the cantata was written by Friedrich Kind, the author of the libretto of the *Freischütz*. It is superior in literary merit to the average of such compositions, and, as will be seen presently, gives a *resumé* of the events of the fifty years' reign of the King. In order to make the cantata serviceable for concert use, a second text, entitled "Ernte Cantate" (Harvest Cantata), by one Wendt, is printed in the score. This, however, though in many parts keeping so close to the original as to be an actual parody, has the disadvantage of being by no means suitable to the character of the music.

So far as I am aware the *Jubel-Cantata* has only once been performed in this country. This event took place at the last concert ever given by Weber (only ten days before his death), on the 26th of May, 1826, in the Argyll Rooms. An English text, under the title of "The Festival of Peace," had been adapted by Mr. Hampden Napier; and the solo parts were sung by Madame Caradori Allan, Miss Cawse, Mr. Braham, and Mr. Phillips. The composer himself, though so ill as hardly to be able to speak above a whisper, conducted; and a characteristic anecdote is related by his son respecting the rehearsal. At one chorus—the prayer in B flat—the singers were shouting

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lustily, "English fashion" (says the biographer), and Weber stopped them at once. "Stay," said he, "not like that! Would you bawl in that manner in the presence of God?" At the performance the work created quite a sensation, one number being encored, and the whole most warmly received.

Before proceeding to analyse the music in detail, I will conclude this introductory part of the subject by giving Weber's own opinion of his work, as expressed in a letter to Herr Sonnleithner, of Vienna. He says, "You will see from the text of the cantata that the subject, here in Dresden at least, assured sympathy. But I can hardly hope the same will be the case elsewhere; and a similar interest should therefore be made to attach to it. The music, too, has come straight from the heart, and makes no pretensions to deep learning, or to the development of musically artistic intricacies and contrivances."

(To be continued.)

THE NEW "COTTA" EDITION OF THE PIANO-FORTE CLASSICS.

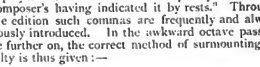
THIRD ARTICLE.

THE collection of Mozart's works given in this edition, though not by any means including all his pianoforte compositions, contains nearly all the best, both for two and four hands. There is only one piece which we are surprised not to find, and that is the charming solo sonata in B flat (3-4 time). Two volumes are devoted to the solo works, and a third to the duets. The editors are the same as for Haydn—Herr Lebert, assisted by Inmanuel Faisst and Ignaz Lachner; and the same scrupulous care and minute attention to details appear in these volumes as in those we noticed last month. It is, therefore, unnecessary to dwell at any length upon them, as, *mutatis mutandis*, all that we said of Haydn applies equally to the edition of Mozart. There were, however, one or two little matters that we omitted to mention, and we may as well supplement the deficiency now. In the shakes, instructions are always given as to whether the player should begin with the principal or the auxiliary note—a matter sometimes of importance; and for the pauses, we are told whether or not to make a pause *after* as well as *on* the note—a point which comparatively few pupils would be competent to decide for themselves. We will only add that the collection of Mozart's works here given includes 18 sonatas, 4 fantasias, 2 rondos, an adagio, and gigue for piano solo, and 4 sonatas, 2 fantasias, and a set of variations for four hands; and that, as in the case of Haydn, the sonatas are arranged, as nearly as may be, in the order of difficulty.

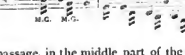
The collection of Beethoven's works, in five volumes, is to our mind the most interesting portion of the entire series. The whole of the sonatas, from Op. 2 to Op. 111, are given, and, in addition, nearly all the best of the miscellaneous works. The first three volumes are edited by Messrs. Lebert and Faisst, and comprise the works from Op. 2 to Op. 51. The fourth and fifth volumes (containing all the works from Op. 53 onwards) are in the hands of Hans von Bülow, and form a most precious addition to our musical literature. We must defer, however, till next month our notice of these latter volumes, as there is ample material for the present article in the works so carefully superintended by the gentlemen first named.

All pianists know how much greater is the difficulty (we are not referring merely to the *mechanical* difficulty) of playing Beethoven's music than of performing one of Mozart's or Haydn's sonatas; and teachers especially will be aware that in order to make a pupil give an effective reading of any of Beethoven's greater sonatas, the most minute attention must be given to the task, and many things pointed out, especially in the matter of what is technically called the "reading," of which no indication whatever is given in the ordinary printed copies. It is just in these matters that the great superiority of the present edition consists. The labour which its preparation must have cost can hardly be conceived, and the more closely we examine it, the more we are struck by the thoroughness with which the whole work has been done. That our readers may appreciate it better, we will take in detail one of the earlier sonatas—the one in A, dedicated to Haydn—and show exactly what the editors have done. We pass over altogether the mention of the explanations of the grace-notes (*Verzierungen*, as the Germans call them), merely saying that they are all explained with the utmost clearness, and proceed to give a translation of some of the more important foot-notes, which are so copiously added for the guidance of the student. In order to save space we shall, where practicable, instead of quoting the text in full, refer to the page and line of the passages in Pauer's octavo edition, which will probably be in the hands of many of our readers.

The *rallentando* in the first movement of the sonata of which we are speaking (p. 13 of Pauer's Ed., last line but one) is thus explained:—"This *rallentando* requires a very gradual slackening of the time, and should, even at its close, not vary much from the original tempo." In the last bar but one of the same line, a special, and certainly not superfluous, caution is given against holding down the B as well as the other notes of the chord in the left hand. On the first bar of p. 14, a comma (,) is inserted between the D and the G2 of the right hand, with the note: "With such a comma we indicate the close of a rhythmical section, where the task of the player is to make such a close perceptible without the composer's having indicated it by rests." Throughout the edition such commas are frequently and always judiciously introduced. In the awkward octave passage a little further on, the correct method of surmounting the difficulty is thus given:—



In another passage, in the middle part of the *allegro*, the tenths in the right hand—



we have this direction: "These small notes must be played as nearly as possible at the same time and of the same strength as the principal notes, that they may appear what they really are—the continuation of the imitation of the subject which began in the left hand two quavers earlier."

We next find attention drawn to the imitation between the upper and lower part in the passage beginning on the last bar of the second line of p. 16 of Pauer's edition, and directions to keep the accompaniment (the notes

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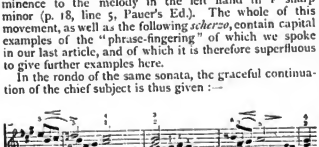
D and E) proportionately subdued. Some teachers may, perhaps, be inclined to consider such directions needlessly minute; but the error, if any, is certainly on the safe side, and students who are left to their own resources will certainly be benefited by them. The explanation of the somewhat uncommon sign of a slur placed over notes divided by rests (which will be found in the last four bars before the return to the signature of A), is thus given:—"Such notes, separated by rests, but connected by a slur, must be held for their full time, and even somewhat beyond it, and therewith struck very softly and the hand raised."

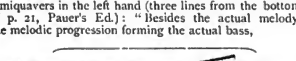
In the *Largo appassionato*, we find but one note of importance, to call attention to the giving due prominence to the melody in the left hand in F sharp minor (p. 18, line 5, Pauer's Ed.). The whole of this movement, as well as the following *scherzo*, contain capital examples of the "phrase-fingering" of which we spoke in our last article, and of which it is therefore superfluous to give further examples here.

In the rondo of the same sonata, the graceful continuation of the chief subject is thus given:—



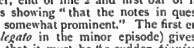
with the following note:—"The subject beginning with the three quavers is to be brought out prominently in each part with the expression indicated, and the rest to be kept subordinate."

The next note contains a point very likely to be overlooked by the student. It refers to the first entry of the semiquavers in the left hand (three lines from the bottom of p. 21, Pauer's Ed.): "Besides the actual melody, the melodic progression forming the actual bass,



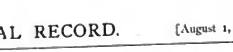
must here, and for the next two lines, be expressively prominent." The dots placed under the semiquavers (p. 22, Pauer, end of line 2 and first bar of line 3) are explained as showing "that the notes in question must be rendered somewhat prominent." The first entry of the *pp* (at the *legato* in the minor episode) gives occasion for the note that it must be "a sudden *pianissimo*, without a previous *diminuendo*."

To the bar



a note is given:—"Take care here not to play the quavers following the *sf* also stronger; the whole bar must be maintained *pianissimo* to the end, except the single notes marked *sf*, which, however, for the same reason, must not be played too strong, but only about *mf*."

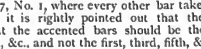
The last note in the present sonata refers to the two bars:—



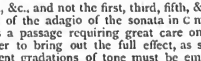
"This second G, which is not marked *sf* by the composer, must be rendered more slightly prominent than the previous one."

We might go through nearly every sonata in these volumes, and find matter of the same kind as that which we have instanced; but as our object is not to give an epitome of the contents, but simply to indicate their character, we prefer merely to give the notes on one sonata in full, and then to make one or two extracts from other portions of the work, leaving to our readers the pleasure of investigating the volumes for themselves. We ought to say, in passing, that we have not chosen the above sonata as being the most fully annotated, but simply as being the first fair specimen that we met with in looking over the work—the preceeding sonata in F minor happening to contain fewer remarks than many others, and therefore hardly being an average sample.

We shall now give a few more illustrations of the care and judgment shown by the editors throughout the work, and then proceed in our next article to the portion annotated by Hans von Bülow. A very useful note, referring to a point far too likely to be overlooked, is found at the *coda* of the scherzo of sonata in C, Op. 2, No. 3. At the sixth bar of this coda, where the dotted minims commence, we read:—"The rhythmical form of the eight-bar section beginning here (or rather three crotchets earlier), and also of the following section is to be so understood that this bar is not itself the accented, but only an unaccented bar (like an up-beat) before the next strong bar; thus, if set in 6-4 time, not



but



which must be made perceptible in the performance, though naturally without any coarseness in the accentuation." It is probable, we think, that very few pupils (and, perhaps, not all teachers) would notice this point, which yet makes a great difference in the effect of the passage. A somewhat analogous case occurs at the beginning of the scherzo of the sonata quasi fantasia in E flat, Op. 27, No. 1, where every other bar takes a slight accent, and it is rightly pointed out that the rhythm requires that the accented bars should be the second, fourth, sixth, &c., and not the first, third, fifth, &c.

The close of the adagio of the sonata in C minor, Op. 10, No. 1, is a passage requiring great care on the part of the player to bring out the full effect, as sometimes three different gradations of tone must be employed at the same time. The passage we refer to will be found on p. 65 of Pauer's edition, at the sixth and seventh lines. At the fifth bar of the sixth line the note is given: "Here the upper part in the left hand must be made prominent, as well as the melody in the treble, though subordinate to this latter; the lower notes of the right-hand part must be kept weakest, except the passage E♭, E♮, F, in the next bar, which must be played with expression;" and for the last bar in the seventh line the pupil is reminded that "in this bar the middle part of the right hand must stand out as the melody."

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We must pass over many points of interest on which we might enlarge—such, for example, as the careful explanation of the rhythm at the commencement of the scherzo in the sonata in G, Op. 14, No. 2, which pupils are so apt to play incorrectly, or the excellent notes to the adagio of the sonata in C sharp minor—and must say a few words about the third volume, which presents one or two special features of interest. The first and second volumes contain the twenty sonatas from Op. 2 to Op. 49; the third comprises six sets of variations—the bagatelles, Op. 33, the two rondos, Op. 51, and the andante in F. There are one or two sets of variations, the omission of which we regret,—more especially those on the "Danse Russe;" but so many good things are given us that we are hardly disposed to grumble because there are not more. The first three pieces in this volume are the easy sets of variations on "Nel cor più non mi sento," on a Swiss air (in F), and the well-known ones on an original theme in G. For these three pieces, which are in other respects suited to the capacity of young players, a second "easy version" is given by the side of the original text. This "easy version" contains only such modifications as are necessary to bring the pieces within the reach of small hands which cannot stretch an octave. The idea is an excellent one; and it is hardly possible to speak too highly of the respect for the author's intentions, the "piety," as the Germans call it, with which the work has been done. Though, as a rule, we have strong objections to any alterations in the works of the great masters, these arrangements, done for a special purpose, cannot be found fault with; and the three pieces referred to are so excellent for training both the hands and the taste, that for young pupils they may be heartily recommended.

The annotations to the "15 Variations and Fugue," Op. 35, and to the 32 Variations in C minor, are among the best in the book. They are, however, so long, and would require so much music-type to render them fully intelligible, that we must refer our readers to the volume itself for them. In many places they will be found to throw a really surprising light upon the interpretation of difficult passages. To those who are inclined to consider these notes over-minute, we will only reply by again reminding them that this is entitled an "Instructive" edition, and that many things which are perfectly clear to themselves, may be by no means as self-evident to those who are studying the works without a master.

One concluding word as to the fingering. It is always full, clear, and systematic, especial attention being paid to what we have described as "phrase-fingering;" and if without those master-strokes of daring invention which we shall meet with from time to time when we come to speak of Bülow's portion of the work, it is invariably safe and well-considered. Messrs. Lebert and Faisst deserve the highest credit for the manner in which they have executed this portion of their task.

THE NATIONAL MUSIC MEETINGS AT THE CRYSTAL PALACE.

When, at the beginning of last year, attention was first called in these columns to the scheme proposed for establishing periodical musical competitions at the Crystal Palace, the idea was commended as one likely to be productive of great good to musical art in England, in the event of the invitations to compete being met with a general acceptance by the various musical bodies throughout the country. As yet it cannot be said that the scheme has met with that amount of sympathy which might have been anticipated, nor can its general results be looked upon as at all commensurate with the money and labour expended on its organisation. One can easily see that expense may stand in the way of bringing up choirs from a distance, unless, as has been the case with the South Wales choir and the Liverpool representative choir, assistance is forthcoming from without. Our metropolitan choirs have not the same excuse of having to travel a long distance. That not one of our representative metropolitan choirs, such as that of the Sacred Harmonic Society, Mr. Barnby's, Mr. Leslie's, or M. Gounod's, has entered the lists, is certainly to be regretted. Nevertheless, in spite of the indifference manifested by the public, and the apparent apathy of those who one would have thought would have been among the first to support such a scheme, it has not been without its fruits, inasmuch as it has already brought to light several vocalists of great promise, and has given birth to two such important musical bodies as the South Wales Choral Union and the Bristol Choral Union.

We have now to speak in detail of the second annual meeting, the operations of which were continued during seven days, extended over a fortnight, at the beginning of last month. Of these seven days, two were devoted to a private preliminary hearing and examination for certificates of merit of the solo vocalists, four to public competitions, and one to a concert and distribution of prizes. On the first public day, nine of twenty-one sopranos, and four of seventeen tenors, who had been previously heard in private, came forward upon the Handel orchestra to compete for a prize, in each class, of £30. In the class for sopranos, the prize was awarded by the judges—Sir Julius Benedict, Signor Arditi, and Herr Ganz—to Miss Jessie Jones, after singing "A qual furore" (*Fidelio*), and "From mighty kings" (*Judas Maccabeus*); and Miss E. Tomsett was specially commended for her rendering of "From mighty kings," and "My heart ever faithful" (Bach). In the class for tenor solo singers, the judges—Sir J. Benedict, Mr. H. Leslie, and Mr. Hullah—awarded the prize to Mr. Frank Gifford, after singing "Durch die Wälder" (*Der Freischütz*), and highly commended Mr. C. Wilkinson, who had the ill luck to be "put on" in Handel's air "The enemy said"—as trying an exercise as could well have been selected for him. Then followed a competition for juvenile wind bands, consisting of boys not above sixteen years of age, nor less than fourteen in number. For this class—which was formed at the instigation of Mr. Phasey, of the Crystal Palace Orchestra—five prizes, of the aggregate value of £81 6s., consisting of a purse of £25, a "Desideratum" cornet, and sundry numbers of the *Brass Band Journal*, were offered. Four bands only competed. After a prolonged contest the prizes were adjudicated by Messrs. D. and F. Godfrey, and Signor Arditi, as follows: 1st prize, the band of the Marylebone Schools, Southall; 2nd, St. Mary's Orphanage, Hounslow; 3rd, the Boy's Home, Regent's Park Road; and 4th, the English and Continental College, Harrow. On the second day, of twenty-two contraltos, and the same number of basses and baritones, six were selected from each class to compete for similar prizes of £30. The judges were the same for both classes—viz., Sir J. Benedict, Signor Arditi, Messrs. Barnby, Hullah, and Leslie. In the class for contraltos, the prize was awarded to Miss Bolingbroke, with a special commendation of Miss Minnie Simpson; in that for bass and baritone singers, to Mr. H. E. Thorndike, with certificates of merit to Messrs. T. Ley Greaves, C. Prince, and F. W. Crotty. For a first prize of £50, and a second prize consisting of a new "Echo" cornet, value £26 11s., offered for military bands of reed and brass instruments of not

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less than thirty performers, there was no entry. For prizes of like value offered to bands of regiments of the line, of not less than thirty performers, only one band entered—viz., the brass band of the Royal Artillery, Woolwich. A new rule has been passed since last year, that should there be but one entry for competition in any class, competition in that class becomes impossible. By the consent of the competitors in the class for brass bands (not included in the foregoing) of not less than eighteen performers, the brass band of the Royal Artillery was admitted to compete with them. For their opponents, the Royal Artillery had the bands of the Carrow Works, Norwich, and the 3rd Gloucestershire Volunteer Artillery. Though the Royal Artillery carried off the first prize of £50, adjudicated to them by Messrs. Barnby, F. Godfrey, and H. Leslie, it was by no means apparent that the award was made so much on account of their superiority in playing as for their superior numbers. A second prize was awarded to the Carrow Works Band, and a third, for which there were not enough competitors among the juvenile bands, to that of the Gloucestershire Volunteer Artillery. On the third day, the offer of a prize of £100, for choral societies not exceeding 200 voices, brought forward but three choirs—viz., the Dalston, the South London, and the Stepney Tonic Sol-fa Association. Each having been heard in the chorus, "Cherub and Seraphin" (*Jephthah*), in Orlando Gibbons's anthem, "Hosanna," and in Wilbye's madrigal, "Sweet honey-sucking bees," the first prize was won by the Stepney Tonic Sol-fa Association; a second prize, consisting of a complete set of the "Royal Edition of Operas," was awarded to the South London Choral Association; and the judges, Sir J. Benedict, Messrs. Barnby and Leslie, expressed their extreme satisfaction with the singing of the Dalston Choral Association. The prize of £25 for trumpet solo players (slide or valve) was carried off by Mr. W. Wilmore, first trumpet of the Crystal Palace and Philharmonic Society's Bands, against a single competitor, Mr. W. Morrow, a student of the Royal Academy of Music—but with whose great promise and meritorious performance the judges—Sir J. Benedict, Signor Arditi, and Mr. W. G. Cusins—expressed extreme satisfaction, awarding to him the second prize, a slide trumpet, value £15 15s. The offer of a first prize of £30, and a second consisting of a ten-guinea library of music, for church and chapel choirs, resulted in only two entries—viz., the Renshaw Street Chapel and the St. Nicholas Church Choir, both from Liverpool. To the church choir (consisting of twenty-two men and boys, led by two ladies), which alone came to a hearing, the judges—Sir John Goss, Sir George Elvey, and Mr. J. L. Hatton—awarded the first prize, after singing Gibbons's *Te Deum* in F (transposed to G), and Croft's anthem, "God is gone up," in a very creditable manner. On the fourth day three choirs competed for a first prize of £50, and a second prize, consisting of a ten-guinea library of music, offered for choral societies of male voices not exceeding eighty members. The first prize was adjudicated by Sir J. Benedict, Messrs. Barnby and Leslie, to the Liverpool Representative Choir, the second to the Bristol Choral Union, and a certificate of merit to Mr. Proudman's men's voice choir. The challenge prize (value £1,000), and a purse of £100, for choral societies not exceeding 500 voices, awarded last year without a contest to the South Wales Choral Union, was again carried off by them, against a single competing choir—viz., that of the Tonic Sol-fa Association. Both choirs were heard in Bach's motett, "I wrestle and pray," the "Hallelujah" (*Mount of Olives*), and "Come with torches" (*Walpurgis Night*). The singing of both choirs was extremely good, but the Tonic Sol-faists were so far outnumbered by the Welsh that one could not but feel that the judges—Sir J. Benedict, Sir John Goss, and Mr. Barnby—made their award to the Welsh choir more on account of their superior numbers and better quality of voice than for any decided superiority in their style of execution.

After each day's competition, except on the first, when the contests were unusually protracted, there was a concert, in which the principal competitors took part. The meeting terminated on the 12th ult. with an organ "recital," by Dr. Spark, of Leeds, a miscellaneous concert, and distribution of the prizes by Mr. T. Hughes, M.P., chairman of the Crystal Palace Company.

As an attraction to the Crystal Palace it cannot be said that these music meetings have proved very successful. Except on the first day, when a large number of persons were attracted by a second visit of the Shah of Persia to the Palace, and on the last day, when the Welsh, displaying an immense amount of patriotism and enthusiasm, assembled in great numbers, the attendance of visitors was not above the average. At the same time that these contests were going on at the Crystal Palace, a similar meeting was being held at Lucerne. This was attended by sixty choral societies of men's voices, each averaging seventy members; the greater number of them came from different parts of Switzerland, but one travelled all the distance from Paris. The most coveted prize was a banner worked by the ladies of Lucerne. From the warm enthusiasm of the Welsh, from the perseverance of the Tonic Sol-fa Association, and from the contentedness of the Swiss to contend for art's sake rather than for the value of the prizes to be won, it may be left to our readers to draw a moral.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *July*, 1873.

OUR concert season may now be considered as finished; perfect quiet reigns in the concert-rooms; the best members of our Opera, Frau Peschka-Leutner and Herr Gura, have taken their summer holidays, the Conservatory is closed, and whoever visits our town now would scarcely be able to realise the idea that Leipzig formed the centre of the music life of Germany. Beyond some meagre operatic performances we would have nothing of importance to-day to tell our readers if, fortunately, the sixth and last of the principal examination-concerts of the Conservatory, which took place on the 20th of June in the Gewandhaus room, did not offer many pleasing points for a report. These examination-concerts have a peculiar charm for an attentive listener, especially for him who has followed them for a number of years. Here many an artist, afterwards highly distinguished, has earned his golden spurs—has, so to speak, been knighted. Of the former English pupils of the institute, become highly and justly esteemed amongst artists all we need only mention a few, to show in full light the importance of these first *débuts*. Meanwhile they have over the world. In this place appeared Messrs. Perabo, Petersilea, Dannreuther, John Francis Barnett, Sullivan, and many others, with their first art-production before the forum of the public. Here they obtained their first acknowledgment, and from this place dates the commencement of their artistic career.

As a matter of course, not all of the performers are

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selected ones. But we will only tell our readers of the most excellent performances. Amongst these we count the execution of a sonata for pianoforte and violin by E. F. Richter, by Miss Mary Thomas, from Sutton near London, and Herr Paul Klengel, from Leipzig. Already the selection of this high-class composition did great credit to the performers, the work demanding a certain command of the technical difficulties, and a perfect comprehension of the important intellectual character of its contents. The sonata was rendered by both players in a most perfect style. We certainly believe that we can prophesy for the young lady a brilliant musical future. Miss Thomas possesses already a thoroughly-developed pianoforte technic, her touch is capable of producing the slightest gradations, is full of feeling and expression, and with it she combines a perfect, certain, sure, and masterly command of the task she has to interpret.

The same unlimited praise we can bestow on Mr. John Jeffery, from Plymouth. This excellent pianist rendered again, with his usual elegance and certainty two movements of a piano quartett, by Winding, and, like Miss Thomas, earned brilliant acknowledgment and a stormy applause.

Also two compositions of English pupils we can mention with high praise. They are three canons for two pianofortes, by Mr. Wilfred Bendall, from London, and trio for pianoforte, violin, and violoncello, by Mr. George Löhr, from Leicester.

The canons of Mr. Bendall show not only an extraordinary dexterity as regards counterpoint, but also a very charming, lovely invention. They sound free and natural, and were played wonderfully well by Herr Johannes Krüger, from Bremen, and Capellmeister Reinecke. The last-named gentlemen had to take the place of Mr. Hatton, pupil of the Institute, who had suddenly been taken ill.

Mr. Löhr's trio is distinguished through good thematic invention, solid construction, and intelligent treatment of the instruments. Mr. Löhr played the piano part with artistic certainty and freedom, and was excellently supported by Messrs. Pauly (violin) and Hegar (violoncello).

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *July 12th*, 1873.

MANY gaps in the Exhibition have been filled up since I wrote last. That monstrous emporium has now reached its zenith. As the jury has not yet spoken, it will be best to keep to the "bird's-eye view," and to avoid at the same time the charms of performances which increase every day. Emil Streicher, Bösendorfer-Ehrbar, Promberger and Son, Schweighofer's Sons (all of Vienna), Beregszaszy (Pesth), Ibach and Son (Barmen), Erard (Paris), Steek and Co. (New York), Sievers (Naples), C. Schroeder, T. Becker (St. Petersburg), Kirkman (London), have all their authorised agents or performers, such as Grünfeld, Deffel, Kellner, Grünwald-Gauthier, Smietanski, Jaell, Willmers, Promberger, Weeber, and Blumner, who play on fixed days and hours, and to make the hearing more interesting, there will be a production of forty-eight pianos, every one for four hands! In the English department Kirkman has arrived with four splendid pianos, which are much admired. The quartetto-harmonium in the French gallery is not by Foike, as I mentioned last, but by Baude from Paris. The Austrian musical industry is represented by pianos and all other instruments. Of the Vienna pianos I have already mentioned the best, and, from the long list which that town offers, I add only the better names, as:—Schnabel, Blümel, Kutschera, Schreiber, Heizman and Son, Promberger and Son, Fritz, Nemetschke, Stahl, Windhofer, Zink and Winterberger. Bohemia offers A. Proksch, "first Bohemian piano factory" (Reichenberg), T. Seifert (Böhmisch-Leipa), Sedlazek (Prague), Lehmann and Co. (Aussig). The little village Graslitz alone seems to have a real musical population. There are the brass, wood, and stringed instruments of Stowasser's Son, Bohland and Fux, Leher, Son, Kup, Langhammer and Sons, and besides, the collective exhibition of the brass instrument manufacturers. To pass over to Germany, we find now another (the sixth) organ; it is by E. F. Walcker and Co. (Ludwigsburg), whose father has built the great organ in the cathedral at Ulm.

For grand pianos, semi-grand, and pianinos of the "Reich," we will look first at the south part; there is Stuttgart, the industrious Swabian town, with the firms Schönleber, Keppler and Co.; W. Goebel; T. and P. Schiedmayer; Schiedmayer and Son, founded 1809 (one piano with the newly-invented [?] "Kunst pedal" by Zacharias); F. Doerner; Rich. Lipp; Carl Hardt (with the French gold medal); Kaim and Gunther (Kirchheim-Stuttgart); L. Ehret and G. Förtner (both from Munich); Pirsti Stübinger (Freiburg in Breisgau), beautifully decorated; G. L. Nagel (Heilbronn); F. Kaferle and Sons (Ludwigsburg); Gebauer (Alsfeld in Hesse), 200 thlr.; J. Deesz (St. Johann, near Saarbrücken); Ed. Steingräber (Bayreuth); Gebrüder Hottenroth (Johannisberg am Rhein). No less rich is North Germany. To begin with the young imperial Berlin, we find Westermann and Co. (G. Willmann), beautifully mounted; B. Schleip, tasteful working; W. Hartmann; G. Schwechten; W. Spangenberg; F. Herzke; Ed. Westermayer, patent grand. Hamburg is represented by Neumann; Freudentheil and Son, and L. W. Müller; Leipsic by Julius Blüthner (concert-flügel), and Julius Faurich, both excellent pianos; Dresden with Ernst Rosenkranz, with a gold medal, and Ernst Kaps (hors concours); Zeitz, near Leipzig, Hölling and Spangenberg, boudoir-flügel; Schmitt and Suppe; Klems; Liegnitz with Ed. Sailer, G. Selinke, Gebrüder Sasse; moreover E. F. Gruss (Frankfort-on-the-Oder); Gerhard Adam (Wesel); Theophil Mann (Bielefeld); R. Ibach and Son, since 1794, some medals, beautiful mechanism; H. Krauss and Sons (Koblenz); F. Haenel and Son (Naumburg-on-the Saale); C. F. Gebauhr (Königsberg). The harmoniums are richly represented by Ph. T. Trayser and Co.; E. Krauss; J. G. Gschwind; J. and P. Schiedmayer, all in Stuttgart. The intended collection of old stringed instruments being given up, we must content ourselves with violins by Ramfler (Munich); H. Kropf (Berlin); J. J. Held (Bonn); J. A. Haff (Augsburg); Carl Padewet (Munich), a copy of Jos. and Ant. Guarnerius; Friedrich Diehl (Darmstadt), violin, alto, and bass; Wood instruments are represented by W. Hess (Munich); Georg Berthold (Speyer); A. Euler (Frankfort); brass instruments by L. Bertram (Rendsburg); brass and wood instruments by E. Lorenz (Brunswick). The zither is to be found in abundance. G. Tiefenbrunner, A. Rieger (Munich); Jochem (Worms); elegic-zither by Joh. Hasselwonter; bass and schlag-zither by Thumhart (Munich); mandora, mandolin, bass guitar and concert zither by M. Amberger (Munich); even the Glockenspiel (chime of bells) is not forgotten, it is represented by Carl Zimmermann (Mehlis bei Gotha). The village Markneukirchen, in Saxe (another Graslitz for musical industry), sends guitars, violins, brass and wood instruments by Victor Em. Wettengel, and by Michael Schuster, jun., and a collection of drums by Adolf Seyfarth. Poor jury! to go through the whole army, the household furniture of St. Cecilia, to appraise the value and to condemn!

We had but one concert—a state concert in the

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presence of the Empress Augusta. The great Redoutensaal was tastefully decorated and illuminated, and the assembly, of course, a high character. The German empress seemed much pleased with the performance. Here is the programme:—*Anacreon* overture; solos for cello by Popper, and for violin by Hellmesberger; scherzo and valse for orchestra by Volkmann; chanson of Thibaut de Navarre and bolero of Dessauer; song by Walter; scherzo by Schumann; two part-songs for female voices by Hiller; great aria from *Entführung aus dem Serail*, sung by Frau Wilt; ballet-music from *Rosamunde*.

The opera is now another exhibition for all the travellers who attend, to repose from the fatigues of the day and the very hot weather. The old programme has its run; the Gastspiele, even in the ballet, continue, and the so-called new opera *Hamlet* is still in view. What trouble for a work which claims not to be a first-rate masterpiece! Any opera by Spontini would have done the same service as a novelty. To begin with the guests—Frau Schroeder performed Astrafiammante, Philine and Margarethe of Valois; Mdlle. Brandt sang Fides and Selica, both with much dramatic life; Frau Zimmermann performed Elizabeth and Recha, with the same respectable result as her former rôles. They are gone, and we have now again Mdme. (or Mdlle. as she likes to call herself) Murska. And she sang, of course, Lucia and Lady Harriet, and the critic in town was forced to take notice of a singer whom everyone knows by heart. But the trump card this time will be Ophelia, which rôle the world will be happy to see, at last, for the first time on our stage; the first new opera since the 24th of April last year, on which day was represented *Feramors*, by Rubinstein (only once repeated). The operas performed since the 12th June have been:—*Don Sebastian; Zauberflöte; Troubadour; Hans Heiling; Tannhäuser; Prophet; Luttigen Weiber; Afrikanerin* (twice); *Jüdin; Mignon* (in the presence of the German empress); *Hugenotten; Lohengrin* (twice); *Lucia; Rienzi; Martha; Norma; Entführung aus dem Serail.*

Correspondence.

WORKS ON MUSICAL HARMONY.

To the Readers of the MONTHLY MUSICAL RECORD.

GENTLEMEN,—Almost every author claims some theory or other as an excuse to bring out his new musical work. There are lots newly published by the great musical theorists of the day; and no doubt every one finds some deficiency in the works of those who preceded them in the musical field. Will any one of the numerous readers of the MONTHLY MUSICAL RECORD write an explanation, in what do these works on harmony differ from each other?—viz.:—1. Macfarren, Lectures on Harmony; 2. Dr. Stainer's Theory of Harmony; 3. Sir F. A. Gore Ouseley's Treatise on Harmony; 4. Parkinson's Principles of Harmony. Whoever should undertake, and write a good article on the above subject, would do a great favour to his nation. SEMIBRAVE.

[Our columns are open for a reply.—ED. M.M.R.]

Reviews.

The Maid of Orleans. Sonata for Pianoforte. By WILLIAM STERNDALE BENNETT. Op. 46. Lamborn Cock.

A NEW work by Sir W. Sterndale Bennett—unquestionably the greatest of living English composers—cannot be otherwise than in the highest degree welcome. As a sonata *per se* the work before us quite comes up to any anticipations we might have formed on being told that Sir W. Sterndale Bennett was about to issue a new sonata. It is additionally welcome, because in a great measure it bears out the fact, so often maintained in these columns, that since Beethoven the greatest musical composers have relied upon a "poetic basis" for their inspirations. Not only has Bennett's sonata a collective title, but each movement has its title as well as an explanatory motto from Schiller's drama, *Die Jungfrau von Orleans*. The first movement is entitled "In the Fields," and has for its motto the lines from Act iv., Scene 1—

> "In innocence I led my sheep
> Adown the mountain's silent steep."

The second movement is entitled "In the Field," with the motto from the prologue to Scene 4—

> "The clanging trumpets sound, the chargers rear,
> And the loud war-cry thunders in mine ear."

The third movement, "In Prison," has a double motto; that for its first subject being—

> "Hear me, O God, in mine extremity,
> In fervent supplication up to Thee;
> Up to Thy heaven above, I send my soul."
> ACT. V., SCENE 2.

With, for its second subject—

> "When on my native hills I drove my herd,
> Then was I happy as in Paradise."
> ACT iv., SCENE 9.

The fourth and last movement, "The End," is mottoed—

> "Brief is the sorrow, endless is the joy."
> ACT V., SCENE 14.

Bennett's sonata may, therefore, be classed as "programme music," technically so called. When a composer of real genius, as Bennett has proved himself, and not a mere music-maker, comes forward with an instrumental work professedly illustrative of a dramatic poem, it may be taken for granted that he does so from a desire to convey to his hearers the same impression as the poem has made upon himself, and, as the means to this end, he calls in the aid of music, because in music he finds his most natural mode of expression. The idea that his choice of subject is governed by its compressibility into some fixed form is altogether to be scouted. As we lately had occasion to remark, a composer who seeks to impart his emotions to others through music, may find all pre-established musical forms unsuited to his purpose, and is often driven to invent forms for himself. Bennett, on the other hand, has chosen the sonata form for the embodiment of his ideas. It remains, therefore, for us to examine how far he has adhered to this prescribed form, and how far it has proved adequate for his purpose. At the outset there is a diversion—but the only one—from the usual course, inasmuch as he commences with a "slow" movement. This is not a mere introduction, but an entire "slow" movement—an *andante pastorale*, in A flat, of infinite charm; it fully bears out both its title and motto, and may be rightly regarded as personifying Joan of Arc in her youthful days. Its frequent rhythmical changes—phrases in 12-8, 9-8, and 6-8 time, follow each other in quick succession—seem to impart to it a musing and contemplative character. Recalling to some extent the style of the Rondo Piacevole, Op. 25, and the Introduzione e Pastorale, Op. 28 (No. 1), it displays Bennett in his most genial mood, and untrammelled by scholastic severity. The second movement—technically speaking the first, seeing that it has all the development of a "first movement"—is an *allegro marziale*. Its trumpet tones, its tramping bass, and the generally vigorous character of its first subject are fully in accordance with the motto prefixed to it. But here the sonata form required to be filled up seems more than adequate for our composer's purpose, for the second subject, in strongest contrast to the first, gives rise to emotions so opposed to the motto, that we are inclined to think that the omission of a second motto in illustration of the second subject is to be put down to an error of the engraver. The fact that two mottoes are given for the two leading subjects of the third movement seems to lend support to this supposition. This second movement is in the key of A flat minor (seven flats!)—a bugbear to amateurs, and one which, to judge from the few instances we can call to mind of its employment, but few composers seem to have thoroughly explored in all its ramifications. The number of different signatures the employment of it necessitates is here really remarkable. Starting with seven flats, after a few bars we come to two sharps, then to seven flats, and again to two sharps; the second subject appears in five sharps; viz., B major—the enharmonic equivalent of C flat, the relative major of A flat minor—then follow in succession the signatures of seven flats, four sharps, two flats, seven flats, four sharps, five flats, four sharps, five flats, and seven flats *usque ad finem*. What at first sight appears as excessive modulation is, in fact, for the most part a facilitated reading adopted for the avoidance of the use of too many double-flats. Regarded as music *per se*, apart from any considerations as to what it is intended to express, this *allegro*

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is strikingly original and of the highest worth. For musicians who seek for cause as well as effect, the task of analysing its contents and examining its construction and development, cannot but prove deeply interesting and instructive. The third movement—*adagio patetico*—has, as we have already said, a motto for each of its two leading subjects. The one unmistakably breathes of prayer, the other of meditation. It is a "song without words," of extreme beauty and refinement; its simplicity will commend it to the general listener, but it is a movement which any composer might be proud of having written. The finale—*moto di passione*—is a rondo in form. "Brief is the sorrow, endless is the joy," is its motto; virtually it stands in the major key, but it is only with difficulty that Bennett seems to have been able to rid himself of its minor third. Thus the sorrow, brief though it be, seems to be portrayed as well as the endless joy, which is the joy of peace rather than of triumph. The subject of Joan of Arc is an admirable one for musical portrayal, though it treats of one of the blackest pages of English history. One may feel some regret that England's disgrace should thus be perpetuated by music, but the beauty and interest of Bennett's work fully atone for any such regret. It is not for the first time that the subject of the Maid of Orleans has been treated in music. Moscheles has made it the subject of an overture. Curiously enough this was played under its composer's direction at a concert of the Philharmonic Society, in 1835, at which Bennett, then a youth of about seventeen, and a student of the Royal Academy of Music, came forward with his pianoforte concerto in E flat. Can it be that it was then that he was first struck with the idea of composing a sonata on the same subject, and that so many years have gone to maturing it? Be that as it may, his work is worthy any amount of thought and labour expended on its production, and is in the highest degree welcome.

The Crusaders. A Sacred Cantata. The Words written and selected by MARIAN MILLAR; the Music by HENRY HILES, Mus. Doc. Oxon. Novello, Ewer, & Co.

THE number of important works lately produced by English musicians is a gratifying sign of healthy activity. To say nothing of works which have already appeared, such as Mr. J. F. Barnett's *Lazarus*, Dr. Hiles's *Patriarchs* (reviewed some time since in these columns), or the present cantata, we hear of new compositions from the pens of Mr. G. A. Macfarren, Mr. Sullivan, Mr. Henry Smart, and Sir F. Ouseley, to be produced at the approaching provincial festivals. The recognition of native art implied in the commissions for such music is none the less welcome because somewhat tardy, and we hope that the compositions themselves may prove worthy of the distinction conferred upon them.

To turn now to the cantata which has suggested the above thoughts, let us say once for all, in commencing, that it is with sincere pleasure that we congratulate Dr. Hiles on having produced a work which, in our opinion, surpasses in merit anything we have yet seen from his pen. It is, we presume, a later work than the *Patriarchs*—at least we judge so from the fact that it shows a great advance in style on that work. There is more originality of thought and more freedom of treatment in the newer production. Dr. Hiles, moreover, has shaken himself loose from the Mendelssohn influence, which was in places so clearly perceptible in the oratorio. His subjects, too, are more pleasing; indeed, there is hardly a "dry" movement in the entire cantata.

To come now from general remarks to details. The work is divided into ten movements, and is written for chorus, with solo parts for soprano and tenor voices. We are not quite certain whether or not the accompaniment was originally composed for orchestra, but from the way in which some of the passages are "laid out," we are inclined to think that it was. The opening chorus, "With weary steps, with weary hearts," describing the toilsome march of the Crusaders through the desert, is not only appropriate in its expression, but contains some excellent writing; as, for instance, the enharmonic modulation in the first line of page 4, and the sudden transition from E flat to E natural in the following page, a bold effect, and thoroughly suitable to the changed sentiment of the words. A well-written recitative for tenor (Godfrey) leads to No. 3, the choral march of the Templars, "O Zion, blest city," a most tuneful and pleasing piece, full of vigour and spirit, which we like greatly. The episodes are well contrasted, both in rhythm and melody, with the principal subject. No. 4 is another tenor recitative, with short phrases of chorus interspersed; it is good, but less striking than some of the other numbers. It leads to a charming little evening hymn, "Evening shadows gently falling," which we consider one of the gems of the work. The unison of the chorus with harmonised accompaniments is here turned to good account, and the modulations at the words, "'Mid the darkness o'er us stealing," are very effective. We next come to a good *scena* for the tenor, containing Godfrey's disheartened meditations, which are interrupted by a distant "Chorus of Nuns," for two trebles and two altos, "When the world is steeped in slumber." The solo and chorus are heard first alternately, and afterwards in combination; and at what would otherwise be the last note of the movement, the tenors and basses enter in unison and *forte*, with the old Church melody, "Conditor alme;" at the second verse the full chorus is introduced in harmony. The effect is very good, though for our own part we cannot help thinking it would have been even finer had Dr. Hiles adopted the other form of the melody, ending with the plagal cadence. This is, of course, merely a matter of taste. Nos. 7 and 8 are a recitative and air, "Who is among you that feareth the Lord?" for soprano solo (Agnes, the chief Nun), of a broad declamatory character, but possessing no special points on which it is needful to dwell. The Pilgrim March (No. 9), "Onward with weary foot," is, to express our candid opinion, the least interesting portion of the work. It is well written, but, with the exception of the change into the major at the words, "Hope, weary heart!" fails to attract us much. The finale, a brilliant soprano solo and chorus, "Jerusalem, joy of the whole earth," is again a capital movement. The choral, "Conditor alme," is very effectively worked into the music; and it concludes with the only specimen of a fugue (and a very good specimen too) to be met with in the cantata.

Of the workmanship of the *Crusaders* it is needless for us to speak, because all who know anything of Dr. Hiles's compositions will be aware of his skill in part-writing. We have spoken of the work in some considerable detail, because its examination has given us great pleasure. It is a thoroughly musicianly and (as we have already intimated) very pleasing work; and we most heartily congratulate the composer upon its production. We ought to add that it is by no means difficult of execution, and will be found very suitable for performance by small choral societies.

Twelve Songs, by FRANZ SCHUBERT. Arranged for Piano and Flute by A. TERSCHAK. Danzig: H. Kohlke.

IN spite of Cherubini's often-quoted remark, that "the only thing more than one flute was too" (a dictum which, with certain reservations, most musicians will endorse), the flute has long been, and will probably long continue to be, a favourite wind instrument with amateurs. Into the reasons for this preference it is not our purpose to inquire, though it may be said in passing that the ease with which tolerable proficiency may be acquired on it has probably much to do with its popularity. Among modern writers for the instrument Herr Terschak holds a prominent place; and, to judge from the transcriptions now before us, his success is not undeserved. Though we cannot plead guilty to playing the flute ourselves, we know enough of its mechanism to be able to see that these pieces are admirably suited to the genius of the instrument; and, besides this, Herr Terschak has made the most of such slight opportunities as presented themselves to show his skill in composition. These opportunities were naturally restricted chiefly to the "Introduction" prefixed to each number, and the editor has in most cases founded his preludes upon fragments of the themes he subsequently treats. We cannot say that we consider all the pieces of by any means equal merit. In a few cases songs have been chosen which we think it impossible to render adequately with the combination of instruments adopted. Thus, there are two numbers out of the twelve, the "Erl-König" and the "Wanderer," which we consider failures, and do not see how they could have been otherwise. In the "Wanderer" especially, the melody is so evidently designed for a low voice, that when transposed, to bring it within the range of the flute, the whole effect is destroyed. On the other hand, the larger part of these arrangements come out extremely well; and in general the simpler the melody the more effective we find the piece. We may especially mention the "Haidenröslein," the "Forelle," and the "Lob der Thränen," as excellently done. The flute parts, without being of insuperable difficulty, require a fairly advanced player to do them justice; the piano accompaniments, on the other hand, are in general tolerably easy. We can on the whole recommend the series to our flute-playing readers, as likely to be interesting and serviceable to them.

Seven Songs. Set to Music by FRANZ HÜFFER. London: Stanley Lucas, Weber, & Co.

THE name of Dr. Hüffer will be familiar to many of our readers from his able articles in the *Fortnightly Review*, and from his connection with the Wagner Society. As a composer we have not until now met with him; and it is therefore with some curiosity that we have examined the present collection of songs. In a short preface Dr. Huffer explains that his object has been to stimulate other com-

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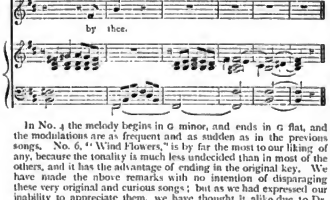
posers by his example to do for our English writers of lyrics what Schubert, Schumann, Robert Franz, or Liszt, have done for Heine and Lenau.

It is with some feeling of shame at our own obtuseness that we are compelled to confess that, having been carefully and repeatedly through these songs, we really cannot appreciate them. They are undoubtedly thoroughly original, at least so far as our experience goes, but we find it very difficult to grasp their ideas. We think this arises in a great measure from the continual use of strange modulations, which seem to us to destroy the unity of the music. Dr. Hüffer, moreover, has a habit, to which we find it very difficult to reconcile ourselves, of making the melody leave off in a different key from that in which he began. Out of the seven songs there are only two in which the voice part ends in the same key in which it commenced. In No. 1, "When I am dead, my dearest," the melody begins in G minor, and ends on a most uncomfortable discord, the note A, the seventh of the scale of B flat major, being accompanied by the common chord of that key, the previous chord, by the way, being the common chord of A major. The return to the original key of G minor is given in the concluding symphony. The second song begins in E flat major, and in the course of 27 bars of 2-4 time goes through the keys of F, A major, D flat, A flat minor, B flat minor, and B flat major. The second verse ends in B flat minor, with no return to the original key at all. Perhaps, however, the fairest plan is to let the composer speak for himself, and, therefore, as a sample of the modulations which we really cannot understand, we quote the close of the third song, "Take, oh, take those lips away." The song, it should be remarked, begins in D major.



In No. 4 the melody begins in G minor, and ends in G flat, and the modulations are as frequent and as sudden as in the previous songs. No. 6, "Wind Flowers," is by far the most to our liking of any, because the tonality is much less undecided than in most of the others, and it has the advantage of ending in the original key. We have made the above remarks with no intention of disparaging these very original and curious songs; but as we had expressed our inability to appreciate them, we have thought it alike due to Dr. Hüffer and to our readers to give some reasons for our statement.

Il Trovatore, La Traviata, Grande Marche Militaire, Galop di Bravura, Polkas de Salon, Schottische. By H. A. WOLLENHAUPT. Augener & Co.

THE late Herr Wollenhaupt wrote a large number of pieces in the modern showy style for the piano, many of which enjoy considerable popularity. A reprint of some of the best of these lies before us for review; and though from their character they are not such as to require any lengthened criticism, they are good enough to deserve a few passing words. We shall, perhaps, give to those who do not know them the best general idea of these pieces by saying that in style they remind us more of Schulhoff than of any other writer. Herr Wollenhaupt seemed to have a partiality for dance-rhythms, which he treats with much fluency and grace. His "Galop," "Polkas," and "Schottisches," if not particularly original, either in themes or treatment, are always pleasing, and lie well for the hand of a moderately-advanced player. The two fantasias on the *Trovatore* and the *Traviata* are somewhat more difficult, and, of their kind, good, showy drawing-room pieces. The present edition contains occasional indications of fingering (whether by the editor, Henr Pauer, or the author himself, does not appear), which will be found serviceable to pupils. The whole series can be safely recommended for teaching purposes.

SHEET MUSIC.

WHEN we say that we have this month received exactly fifty pieces of sheet music for notice, our readers will not be surprised if we have to make our remarks even briefer than usual. Owing, we presume, to the increasing circulation of our paper, the quantity of music sent us for review is becoming larger month by month, and we shall, we fear, shortly be obliged to make merely a selection from the pieces submitted to us. We will, however, as long as we can, continue to notice all that is sent; and will, therefore, take first

NEW PIANO MUSIC.

Deux Intermèdes de Concert, par STEPHEN HELLER, Op. 135 (Ashdown & Parry), will be heartily welcome to all admirers of this composer's charming music. We should much like to speak of them in detail, but must content ourselves with saying that they are both in Heller's best style, and, though hardly easy, still not immoderately difficult. Messrs. Augener & Co. also publish a new and excellent edition of the same writer's well-known *Elége des Larmes.*

Ein Albumblatt, von RICHARD WAGNER (Leipzig: E. W. Fritzsch), though a mere trifle of four pages, is highly interesting, as it dates from 1861, and is written, therefore, in Wagner's later style. Those who wish to see what the Germans mean when they speak of Wagner's "*unendliche Melodie,*" can find it here to perfection, though, of course, on a small scale.

Gavotte, by J. P. GOTTHARD, edited by HANS VON BÜLOW (Stanley Lucas, Weber, & Co.), is a thoroughly telling and effective piece, which is likely to be a general favourite. The fingering added by the editor is by no means the least valuable feature of this edition.

Aria and Allegretto, by D. SCARLATTI, edited by J. L. ROECKEL (Augener & Co.), are two quaint and not uninteresting specimens of the old Italian *maestro.*

Gentillette, Musette, 16me. Siècle, par G. BACHMANN (J. McDowell & Co.), possesses a curious charm, from the old-fashioned yet very pleasing character of its themes.

We must dismiss five pieces by GUSTAV LANGE, *Fleurs fanées, Blumenlied, Retour du Printemps, Au Bivouac, and Liederreigen* (A. Hammond & Co.), with the remark that they are all suitable for teaching pieces, and are not difficult.

La Harpe Enchantée, par F. V. KORNATZKI (W. Morley), is well enough, but just like most other "harp" pieces.

Three Fantasias by HAROLD THOMAS, on *Martha, Der Freischütz*, and *Les Huguenots* (Joseph Williams), are very brilliant and effectively-written drawing-room pieces. The same composer's fantasia on *Lohengrin* (same publishers) we do not at all like. Wagner's music does not readily lend itself to the modern brilliant style of ornamentation; and we think besides that Mr. Thomas has been guilty of a terrible piece of "vandalism" in inserting a part of the introduction to the third act into the middle of the "Procession music," and thus changing the time from *molto vivace* to *andante*. The whole character of the piece is utterly ruined.

A Fantasia on Adam's "Si j'étais Roi," by HENRI ROSELLEN (J. McDowell & Co.), is a capital piece, showy but not very difficult, on themes which are not only tuneful, but unhackneyed.

We can class together four other pieces for commendation, as being in various styles very good. These are *Woodland Whispers (Waldesrauschen)*, by F. BRAUNGARDT (Joseph Williams), a charming little trifle; *Serenade Tyrolienne*, by FRANÇOIS BENDEL (A. Hammond & Co.), very pretty and characteristic; *With verdure clad*, transcribed by BRINLEY RICHARDS (Joseph Williams), an easy teaching piece; and *Marche Brésilienne* (Piano Duet), by RENAUD DE VILBAC (J. McDowell & Co.), pleasing and brilliant.

We next come to pieces about which we have really nothing to say, simply because they are neither very good nor absolutely bad. We shall therefore merely record their names before consigning them to the waste-paper basket. These are *The Burn*, by D. MIDDLETON (Ashdown & Parry); *Larkspur*, by D. MIDDLETON (R. Cocks & Co.); *In the Gloaming*, by FREDERICK F. ROGERS (Novello, Ewer, & Co.); *Rappelle Toi*, by A. DELASERRE (J. McDowell & Co.); and *Feodora*, by W. H. RICHMOND (C. Jefferys). They are simply, one and all, indifferent.

Two marches deserve a passing word. These are a *War March*

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by HORTON C. ALLISON (London: E. C. Boosey), which is spirited and, like all this composer's music, well written; and the *Royal Persian March*, by MICHAEL WATSON (J. Williams), pretty, though somewhat commonplace, and embellished with a handsome frontispiece.

Lastly, we come to dance music. Two pieces, *Lilian*, Valse brillante, by ALFRED R. GAUL (Augener & Co.), and *Valse Sentimentale*, by FREDERICK F. ROGERS (Cramer & Co.), are showy and tolerably easy piano pieces. The others are dances merely, and we can only give their names as among the novelties of the season, for they present no special features for notice. They are *The Fairy Fountain* Valse, by W. H. RICHMOND, and the *Norman Polka*, by ARTHUR BAXTER (both published by Methven, Simpson, & Co., Dundee), and the *Hop Hop* Galop, by E. FISCHER, *Les Echaireurs de la Seine*, Polka, by LOUIS DESSAUX, and *La Capricieuse*, Polka, by MAXIMILIEN URSTANI (all published by J. McDowell & Co.).

VOCAL MUSIC.

Two *Te Deums* have been sent us for notice, one by DR. WILLIAM SPARK (Metzler & Co.), somewhat pretty, and popular in style, but in parts rather weak, from the great prevalence of passages in thirds; the other, "in the form of chant service," by FREDERICK F. ROGERS (Novello, Ewer, & Co.), very much like most other "chant services" that we have seen.

Hark! the nightingale is singing, Serenade for Four Voices (A. T. T. B.), by STEPHEN S. STRATTON (Birmingham: Adams & Beresford), is an extremely well-written and pleasing part-song, for a combination of voices much less used now than formerly.

Wert thou mine; Arise, my love; Winter and Spring; Dreaming in the Shadows, Four Songs, by STEPHEN S. STRATTON (Birmingham: Adams & Beresford), give evidence of sound musicianly training, and are by no means destitute of merit. The first and last named of the four songs we particularly like.

The brook is purling on its way, Serenade, by D. MIDDLETON (Augener & Co.), is melodious, but not particularly striking.

Those memories will return, by FREDERICK MYERS (Joseph Williams), is a very fair sample of the modern ballad.

I saw him on the mountain, by JOHN BARNETT (Joseph Williams), is a very pleasing little song, and by no means difficult either to sing or play.

A jewel is my love, and *Adieu, dear scenes of early days*, by H. ESSER (Joseph Williams), are two very graceful little songs, both of which we can recommend as good specimens of their composer's style.

Fair fa' the gloamin', by I. B. (Dundee: Methven, Simpson, & Co.), is commonplace.

The Prayer from the Oratorio "Deborah," by A. CELLINI (Rudall, Carte, & Co.), makes us hope that, if this is a fair sample of the oratorio, the whole work will not be sent us for review.

Concerts, &c.

MR. FREDERIC ARCHER'S CONCERT.

In testimony of their sympathy with Mr. F. Archer at the loss of his musical library (including valuable manuscripts which cannot be replaced), by the late disastrous fire at the Alexandra Palace, so many artists of eminence came forward, that his concert proved one of unusual artistic excellence and variety, and, we are pleased to add, was financially successful. Mr. Archer, whose powers as an organist are well known and deservedly appreciated, contributed his full share to the programme. As an organist he was heard alone in Batiste's Grand Offertoire in D, and as a pianist in a "valse de concert" of his own. With Mr. Lazarus he was associated in Schumann's *Drei Fantasiestücke*, for clarinet and pianoforte. With Sir Julius Benedict, Mr. Lindsay Sloper, and Mr. F. H. Cowen, he was heard in Sir J. Benedict's *Allegro Marziale*, and *Galop Brillant*, arranged by Mr. Lindsay Sloper as a double duet for four performers on two pianofortes; and, with orchestra, in the andante and finale of Sir Julius Benedict's pianoforte concerto in E flat, conducted by its composer. Songs were contributed by Mdlle. Natalie Carola, Mrs. Weldon, Signor Caravoglia, Signor Gardoni, M. Jules Lefort, Mr. Vernon Rigby, and Herr Werrenrath; a "musical sketch," by Mr. Corney Grain; and a harp solo, by Mr. John Thomas. Mdme. Patey had promised her assistance, but illness prevented her appearing. The band lately organised, under the direction of Mr. H. Weist Hill, at the Alexandra Palace, together with a portion of the choir, were in attendance. The band, which in time bids fair to attain to eminence, was heard in the overture to *Der Freischütz*, in M. Gounod's quaintly taking "Funeral of a Marionette," from his "Symphonie Grotesque," and, with the choir, in the finale to Mendelssohn's unfinished opera *Loreley*, the solo part of which was sustained by Miss Sugden.

PHILHARMONIC SOCIETY.

THE chief item of interest for musicians brought forward at the seventh concert was a pianoforte concerto in D minor (Op. 15), by J. Brahms, which had only been heard in England on one previous occasion, viz., at the Crystal Palace, March 9th, 1872, when it was played by Miss Baglehole, of the Royal Academy of Music. Of all the living and producing musicians of Germany who, regarding the past as the beacon of the future—as Mr. Macfarren tersely expresses it—adhere to traditional forms, Johannes Brahms, born at Hamburg in 1833, has of late been frequently spoken of as one of those most worthy of consideration. Of his instrumental concerted works which have come to a hearing in England, including a serenade in D for orchestra, two pianoforte quartetts, two trios, a quintet, and two sextetts for strings, the concerto under notice is certainly the most profound and the most ambitious. Though comparatively an early work, it betrays no lack of scholarship or immaturity of style; but at the same time it may be averred, with equal truth, that Brahms has shown by subsequent works that his musical scholarship has not stood still, and that his style—the result, perhaps, of his residence amid the galeties of the Austrian capital—has latterly become more warm, more genial, and more emotional. One cannot but remark, especially in the first movement of this concerto, the influence of Bach and Beethoven, which is apparent from its breadth and grandeur of form, coupled with a severity almost amounting to grimness. There is real beauty about the slow movement, and the finale is animated and taking. One misses, however, much of the charm of subsequent works by the same composer. Though the pianoforte has the principal part, it does not predominate over the orchestra to the same extent that it does in many similar works, but, at the same time, it is enormously difficult; nor does the general result seem to be proportionate to the difficulties to be overcome. A pianist who sets himself the task of overcoming its difficulties must rather, therefore, be content with having gained a victory over his own fingers than look for satisfaction from the general result. Miss Agnes Zoll, who on this occasion was the exponent of this most difficult work, may be fairly congratulated on the skill he manifested. It is not, however, a work to be recommended to, except to pianists who are, as he is, endowed with exceptional powers of perseverance and endurance. The symphonies were Mozart's in C ("Jupiter"), and Beethoven's No. 8 in F. The overtures were Wagner's *Tannhäuser*, which has been heard more frequently than any other during the past season, and Weber's *Preciosa*. The vocalists were Miss Whinery, and Signor Gardoni; the lady sang "Dove sono," from Mozart's *Le Nozze di Figaro*; the gentleman, the romanza, "Sin dall' età più tenera," from Gluck's *Ifigenia in Tauride*, and (accompanied on the pianoforte by Mr. W. G. Cusins) an Italian version of Mendelssohn's *Lied*, "Auf Flügeln des Gesanges," which sounded strangely enough in its new dress.

The programme of the eighth and last concert of the sixty-first season was remarkable for the introduction, for the first time in England, of a symphony in D by C. Ph. Emanuel Bach, the second son of the great Sebastian Bach, born at Weimar in 1714. Regarded from a historical point of view, as an example of instrumental music as it existed before Mozart did so much towards modernising the orchestra, it is highly interesting. Though concise in form, scored with the utmost delicacy, and not without musical charm, it lacks much of the grandeur of his great progenitor's works, as well as that of many which have succeeded it. The three movements of which it consists, and of which the leading subjects are of the slightest possible texture, are linked together. The first, in D (*allegro di molto*), instead of coming to a full close, modulates into B flat, the dominant of the second movement (*largo*), in E flat; and this again modulates into A, the dominant of the finale (*presto*) in D. An earlier instance of a symphonic work having all its movements kept together has thus been brought to light than the geneality of programhists—Mr. Macfarren among the number—seem to have had any suspicion of. The first and last movements are scored for the usual complement of strings, with two flutes, two hautboys, a bassoon, two horns, and, strangely enough, two trumpets, and drums *ad libitum*; the middle movement, for strings and two flutes only. Though there is only one part written for bassoon, the appearance of the terms *solo* and *tutti* in the score seems to indicate that more than one bassoon was intended to be used, and that a doubling of the wind band generally was contemplated. Played as it was, with the score before one, one could not but notice that

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many pointed passages for the wind band failed to come out. Either the wind should have been doubled, or the number of strings employed diminished. The appearance of Mdme. Carreno-Sauret as the exponent of Mendelssohn's rondo brillante in B minor reminded us of a story in Moscheles' Diary. After speaking of the violinist Lafont, he adds: "His wife also sang romances. She was as pretty as she was voiceless and this called forth the following pointed remark, 'Mdme. Lafont a chanté; elle a des beaux yeux.' We heard Mme. Carreno-Sauret for the first time, and can vouch for her good looks; but whatever her acquirements as a pianist may be—and they are said to be of a high order—she was certainly ill advised to attempt Mendelssohn's rondo, which neither bears nor requires playing of a romantic or demonstrative order. By his finished execution of the first movement of Rode's eighth concerto (Op. 11), M. Coiyns proved himself a worthy disciple of the Belgian school of violinists. The overture to Mr. G. A. Macfarren's oratorio, *St. John the Baptist*—of which we spoke on the occasion of its being played in January last at a concert of the British Orchestral Society, and of which we shall probably have to speak again on its being heard in connection with the oratorio to which it forms the prelude, and which is to be produced at the Bristol Musical Festival in October next—was heard at these concerts for the first time. The applause which followed did not strike us as excessive, but it was deemed sufficient as an excuse for leading him up to the platform; and it is but true to add, that the appearance of a real living composer in the orchestra was greeted with far more enthusiasm than that evoked by his music. There was only one vocalist, but that one was Mdlle. Titiens. Her magnificent voice, her perfect enunciation, her grand delivery of the scena "Wie nahte mir der Schlummer," from Weber's *Der Freischutz*, her charming rendering of the aria "Porgi amor," from Mozart's *Le Nozze di Figaro*, and of Schubert's *Lied* "Greisenn am Spinnrade" (accompanied on the pianoforte by Mr. W. G. Cusins), was a rare treat to listen to. Beethoven's Symphony, No. 7, in A, and Weber's "Jubilee" overture, completed the selection.

The sixty-first season of the Philharmonic Society, owing to the number and importance of the new and seldom heard works brought forward, has been one of more than ordinary interest. Of the list, put forth at the beginning of the season, of eighteen works of importance, of which the majority had not been heard at these concerts, and of which several were quite new to England, all but three have come to a hearing; and as such important works as Brahms' and Rubinstein's concertos, played (for the first time here) respectively by Herr Jaell and Dr. von Bülow, were given in their place, no one could complain. The directors, therefore, fairly deserve commendation for the conscientious manner in which they have kept their promises; and though it cannot be said that full justice has on every occasion been done to the works brought forward, thanks are equally due to Mr. W. G. Cusins—who for the last seven years has conducted these concerts, and during the past season has had unusual difficulties to contend with, owing to the accession of twenty-seven new members to the band, which almost amounted to a reorganisation of it, to the number of new works attempted, to the inordinate length of the concerts, and the unusual stress of work elsewhere—for much of the success which has attended them.

MUSICAL UNION MATINÉES.

Herr Jaell was again the pianist at the seventh *matinée*, when, with MM. Auer and Lasserre, he played with fine effect in Mendelssohn's grand trio in C minor (the work in which he made his *début* here in 1862), with M. Auer in Beethoven's sonata in A minor, No. 1, Op. 147, better known, from its dedication, as the "Kreutzer," and alone, Chopin's prelude in B flat, Op. 28, No. 15, and polonaise in C sharp minor, Op. 26, No. 1. The quartett was Haydn's in D minor, No. 78.

According to a time-honoured custom, Beethoven's and Hummel's septetts were included in the programme of the eighth *matinée*. An annual hearing of these favourite and effective works is doubtless acceptable to the subscribers to the Musical Union; but if the introduction of works of a more orchestral character than string quartetts be desirable, we cannot but think that Professor Ella might with advantage occasionally accord a hearing of Mendelssohn's or Schubert's octett, or of one of Brahms' sextetts—all works which have proved attractive elsewhere. M. Duvernoy was the pianist. Besides being heard to advantage in Hummel's septett, he played alone a barcarolle of his own, a "piece" by Scarlatti, and the scherzo from Weber's sonata No. 2. *Apropos* of Weber, Professor Ella, in a short speech delivered by him during a pause in the entertainment, alluded to a letter received from Henselt, in which he complained that Weber's pianoforte music is too much neglected in England, and coupled it with a promise, that should M. Duvernoy—who seems to have a special leaning towards Weber—return to us next season, Henselt shall have no occasion to complain of Weber's sonatas being neglected. We freely sympathise with Henselt in his expression of reproof that Weber's pianoforte music should be so neglected by us. We have often asked why it is that his concertos have so seldom, of late years, been brought to a hearing, but have never received a satisfactory answer. Herr Auer played for his solos the adagio from Spohr's ninth concerto, and one of Brahms' Hungarian dances, originally written by him for pianoforte, but subsequently arranged by Joachim for violin and pianoforte; and, on being deservedly applauded, gave another of those charming and characteristic dances. A couple of songs were contributed by Mrs. Bradshawe-Mackay (hon. mem. of La Società Lirica): in the one, a romanza from Hummel's *Mathilde di Guesic*, she was assisted by M. Lasserre on the violoncello, and in the other, the aria "Non più di fiori," from Mozart's *Clemenza di Tito*, by Mr. Lazarus, who rendered the part originally written for como di bassetto upon a clarinet. The songs, as well as Herr Auer's solos, were accompanied on the pianoforte by Herr Ganz.

Professor Ella may fairly be congratulated on having brought the twenty-ninth season of the Musical Union to a successful issue. His programmes, which have contained a fair amount of novelty, have been judiciously drawn up; he has been fortunate in his soloists; and, thanks to care in rehearsing, the concerted music has been executed with a finish and unity of style seldom attained, except by quartett parties long habituated to each other's playing.

At a matinée musicale given by M. Fritz Hartvigson, on the 14th ult., at the residence of Mr. and Mrs. L. M. Rothschild, under the immediate patronage of her Royal Highness the Princess of Wales and his Excellency General J. de Bülow the Danish minister, some new and interesting pianoforte music was heard (we believe) for the first time in England. This clever Danish pianist, formerly a pupil of Herr Gade and Dr. Hans von Bülow, and lately appointed pianist to H.R.H. the Princess of Wales, was heard (with Mr. Walter Bache) in a chaconne for two pianofortes, Op. 150, by Joachim Raff, and (with Herr Daubert) in Beethoven's sonata for pianoforte and violoncello, Op. 69, in A; for his solos he played a "Giga con Variazione," by J. Raff; a "Sarabande et Bourrée," by Bach; a "Mazurka-Impromptu," by Hans von Bülow; "Deux Chants Polonais," by Chopin; and Liszt's "Au bord d'une Source," and No. 2 of his "Rhapsodie Hongroise," introducing in the latter a clever and elaborate cadenza composed by Herr Carl Klindworth. Herr Daubert contributed violoncello solos by Pergolese and Rameau, and Signor Gustav Garcia songs by Gounod and Rossini.

Musical Notes.

Mdlle. Thérèse Liebe gave her annual matinée musicale at Tavistock House on the 21st ult. The fair violinist was assisted by Mrs. Weldon, Miss Banks, Miss Sophie Ferrari, Miss Alice Fairman, Herr Werrenrath, Mr. A. Rawlings, Signor Caravoglia, M. Gounod, and Herr W. Ganz. As we were prevented from attending the concert, we can merely state that a remarkably attractive programme, containing a large proportion of novelties, was provided.

The Welsh singers who, for the second time, carried off the challenge prize at the National Music Meetings at the Crystal Palace, received the honour of an invitation to sing before H.R.H. the Prince of Wales, at Marlborough House, on the Monday following the competition.

Dr. W. Spark, the well-known organist of Leeds Town Hall, gave an organ recital at the Crystal Palace on the 12th ult. His programme was specially distinguished by the novelties introduced, five out of the seven pieces performed being from the *Organist' Quarterly Journal*, of which, as most of our readers will be aware, the Doctor is the editor.

The inhabitants of Warminster have shown their appreciation of the service rendered to music by Mr. Frank Spinney, F.C.O., on the occasion of his removing to Leamington, by presenting him with a handsome timepiece and purse of gold. The timepiece bears the following inscription:—"Presented to Mr. Frank Spinney, F.C.O., late organist of the parish church of St. Denys, Warminster, together with the sum of £50, by his friends of all denominations, in appreciation of his readiness to help on all occasions.—June 24th, 1873." Mr. Spinney has just been appointed organist of the parish church of All Saints, Emscote, Warwick.

On Tuesday, June 24th, the exercise for the higher degree of Mus. Doc. was performed in the College Chapel by Mr. Thackeray (Mus. Bac. Oxon). The exercise consists of portions of the 68th Psalm, and includes solos for soprano, tenor, and bass, duet tenor

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and bass, and choruses in five and eight parts, the whole being arranged for full orchestra. The degree was conferred on the following day.

PRINCE PONIATOWSKI, a well-known amateur composer, died on the 3rd ult., at the age of 57. His song, "The Yeoman's Wedding," has obtained considerable popularity; but his last opera, *Gelmina*, written for Mdme. Adelina Patti, was comparatively unsuccessful.

MR. SAMUEL SMITH, of Bradford, well known in that town from his active connection with all musical matters, recently died, in his 68th year.

At the approaching Birmingham Festival—which takes place in the last week of the present month—the principal novelties to be presented are Mr. Sullivan's oratorio *The Light of the World*, Signor Randegger's cantata *Fridolin*, and Signor Schira's *Lord of Burleigh*.

TO CORRESPONDENTS.

MUSICAL TYRO.—(1) Schlutter's "History of Music" is published in English by Bentley. Kiesewetter's work is not, so far as we are aware, to be had in English. (2) There is a small book on the subject—the "Handbook for Musicians and Amateurs," published (in English) by Schuberth, of Hamburg. (3) Hopkins and Rimbault on the organ, and Rimbault on the piano—both published by Cocks and Co. (4) We know of no special work on the branch of composition you name.

BEGINNER.—We should decidedly recommend the clarinet in preference to the oboe, as being both easier and less trying to the player, as well as less obnoxious to those within hearing. Any one who begins to learn the oboe ought to secure a "lodge in some vast wilderness," if he does not wish to be indicted for a nuisance.

BACIL.—We do not know.

AMATEUR.—Mr. Banister's book is excellent. We can also recommend Marx's "General Musical Instruction" (Novello, Ewer, & Co.). Spencer's book we do not know.

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The Monthly Musical Record.

SEPTEMBER 1, 1873.

SCHUMANN MEMORIAL FESTIVAL IN BONN.

(FROM OUR OWN CORRESPONDENT.)

THE erection of a monument to the memory of Robert Schumann has long been the wish and talk of many of his friends and numerous admirers. The institution of a musical festival as a means of raising funds for the object in view seemed the most natural, and certainly the pleasantest, course to pursue, and apparently is not to be put down to the suggestion of any particular individual. That it should take place in Bonn was natural enough, for it was in the immediate neighbourhood of Bonn that Schumann ended his earthly career, and it is here that he lies buried. Than the music hall erected here for the Beethoven Centenary Festival of 1871 no more suitable *locale* could have been made choice of. Sunday, the 17th of August, and two following days, were the dates fixed upon. To all intents and purposes the festival commenced with the full rehearsals of the two previous days, to which the public were admitted, at a small charge. Those who have been accustomed to attend German musical festivals regard the rehearsals as the most instructive, if not also the pleasantest part of the gathering. By attending all, one has the opportunity of hearing, at least, three performances of the most important of the works presented, and of thus becoming perfectly familiar with them all. On the present occasion there were four full public rehearsals for two concerts of orchestral and choral music, that for chamber music being held in private. In the rehearsal of Friday afternoon there was already a good sprinkling of strangers. On Saturday afternoon and on Monday morning the Beethoven Hall was more than completely filled. As every available seat for the concerts was disposed of, it may be taken for granted that the financial success of the festival was all that could have been desired. It may at once be stated that from an artistic point of view it was also in the highest degree satisfactory. All the arrangements made seemed to tend to this end. A picked band of 111 instrumentalists, led by Herr L. Straus and Herr von Königslöw, an excellent chorus of 394 voices, and the following soloists were engaged: Frau Marie Wilt and Fräulein Marie Sartorius (soprano), Frau Joachim (alto), Herr Franz Diener (tenor), Herr J. Stockhausen (baritone), Herr A. Schuler (bass), Frau Clara Schumann and Herr Ernst Rudorff pianists). With the single exception of the *Paradies und (die Peri*, for which Herr J. von Wasielewski, the resident musicaldirector, was responsible, everything was conducted by Herr Joachim. Herr Joachim's mode of conducting is masterly in the highest degree; in a word, it may best be described as precisely resembling his violin playing. His scores he evidently knows by heart, even to the "turnover;" for though he conducted with the score before him, he scarcely ever seemed to refer to it except to turn over the leaves. To his skill in this direction, his care in rehearsing, his clear and precise method of imparting his wishes to the forces that so ably and willingly co-operated with him, the grand result invariably attained is mainly to be attributed. By reference to the dates of the compositions brought forward, it will be seen that they were all produced between 1841 and 1849, during the ripest period of Schumann's artistic career. Further, it will be noticed that the list includes his most matured works, and those upon which he seems to have spent the most time and thought, several of them having been put by, and re-considered after a length of time, and partially re-written.

Schumann has himself recorded his unwillingness to speak of a composer's works without some knowledge of his antecedents, his schooling, his youthful strivings, and his life's surroundings. In fact, he felt that his whole character as a man and an artist should be laid bare to the critic. With such a precept before us, it would seem that an account of a three days' festival consisting exclusively of his works, and those among the most important of his creations, would not be complete without some biographical notice, however brief, of his artistic career: and this seems the more needful, for the story of his life has not been too often told.

Robert Schumann, the youngest of five children, was born on the 8th of June, 1810, at Zwickau, where his father, August Schumann, was in business as a bookseller and publisher. At the age of six he was put to school, where he at once became the favourite of his playfellows, and by always taking the lead in their games, even at this early age seems to have prefigured the ambitious strivings of his later years; but with book-learning he does not appear to have made more than ordinary progress. It was now that he received his first lessons in pianoforte playing, from one Kunsch, Bachelor of Arts, and teacher of music in the Lyceum of Zwickau; but whether this was on account of any special talent he evinced, or as a matter of course, has not been ascertained. It is recorded, however, that Herr Kunsch's lessons exercised such a power upon his youthful and excited mind, that of his own accord, and without any knowledge of theory, he at once began to put his thoughts upon paper. The earliest of these juvenile compositions, consisting of small dance tunes, dates from his seventh or eighth year. The gift of extemporising, too, was simultaneously manifested in proportion to the manual proficiency he had attained; and his skill in portraying scenes and feelings in tones was so great that he is said to have been able to sketch so precisely and comically the characteristic traits of his schoolfellows, who stood around him at the piano, that they would burst out laughing at the accuracy of their portraits. About the same time a turn for literary composition, which as a musical critic he subsequently brought to such perfection, manifested itself in his writing plays, which his elder brother Julius and his schoolfellows helped him to act, while his father looked on approvingly. Any attempt to follow Schumann during his boyhood would lead us far beyond our scope. Those who are interested in the matter may be referred to the account given by his biographer J. von Wasielewski, a translation of which, by A. L. Alger, has recently appeared in the columns of the *Choir* (Metzler and Co.). That his father was not averse to his following music as a profession, appears from the fact of his consulting Weber as to his talents; and requesting him to undertake his musical education. This plan, however, was not carried out. At the age of sixteen he had the misfortune to lose his father. At eighteen, in deference to the wishes of his mother, who was strongly opposed to his making music his profession, he entered the University of Leipzig, March, 1828, with a view to studying law. Here he took some lessons from Friedrich Wieck, who has aptly been termed "a born pianoforte teacher;" but they could not have been many, for the following year he migrated to the University of Heidelberg, again entering as a law-student. It was now that he became fully conscious that art and not law was his real vocation. On speaking to his mother, Wieck was appealed to, to decide the matter. He pronounced in favour of music, and his mother withdrew her objections. Accordingly, at Michaelmas, 1830,

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he returned to Leipzig, and again put himself under Wieck's tuition. His impatience to become a virtuoso led to the invention of mechanical contrivances for imparting strength and agility to the fingers. His experiments unhappily had the opposite result of almost depriving him of the use of his hands for pianoforte playing. Disappointed now in his hope of ever qualifying himself as a public performer, he determined to devote himself to composition. With this end he put himself under Heinrich Dorn, from whom he now received his first systematic theoretical instruction. Leipzig became his home, and it was here that the most important of his musical creations first saw the light. Of the year 1834 Schumann himself spoke as "the most remarkable of his life." It was then that he founded the *Neue Zeitschrift für Musik*, a paper which, as he says in the preface to his "Collected Writings," aimed at the elevation of German art, whether by a reference to the great old models, or by fostering rising talent. For ten years he fulfilled the duties of editor with the utmost zeal and enthusiasm. On resigning the post, it must have been with feelings of satisfaction at having done much towards assuring the reputation of Schubert, Mendelssohn, Hiller, &c., and of having assisted in introducing to the musical world such men as Bennett, Berlioz, Brahms, Chopin, Franz, Gade, Heller, Henselt, Verhulst, &c. In September, 1840, Schumann was married to Friedrich Wieck's daughter Clara. To his love for her many of his best works doubtless owe their inspiration. He himself says, in a letter to Dorn, that Clara Wieck "was nearly the sole cause" of a number of works he composed for the pianoforte between the age of thirty-five and forty; and Wasielewski adds: "It was she again who gave the decisive impulse which induced him to take up the lyrical style. In December, 1844, on their return from a tour to Russia, which lasted several months, Schumann and his wife took up their abode in Dresden; here they remained till 1850, when Schumann was called to Düsseldorf to fill the post of municipal musical director, formerly held by Mendelssohn, Rietz, and Hiller. Here that dreadful mental malady, with which he had already been threatened, overtook him, and ended in attempted suicide. On Shrove Monday, February 27th, 1854, during a visit from his physician, Dr. Hasenclever, and a musical friend, Albert Dietrich, he suddenly left the room; in dressing-gown and with bare head he hurried off to the Rhine bridge and threw himself into the stream. Some sailors saved his life, but for what an end! He spent the remaining two years of it, with his mind hopelessly deranged, in a private asylum at Gudernich, near Bonn, till, on the 29th of July, 1856, the angel of death called his weary spirit home.

In appearance Schumann was of middling stature, and slightly corpulent, his bearing calm and dignified. Though simple in manner and generally reserved, with intimate friends he could be most genial. In his profession he was severely conscientious, hardly ever allowing himself to speak hastily or angrily under the most irritating circumstances, but against vulgarity or malevolence he was inexorably severe. He recognised with cordial warmth all that was great, wise, and talented in others, and though not approving of the new dramatic music of Italy and France, he showed an enthusiastic interest in foreign art. By his death the modern world of music lost one of its most richly and highly gifted creative spirits—one of its most elevated high-priests.

The programme of the first day's performance consisted of the symphony No. 4, in D minor, and *Das Paradies und die Peri*.

Of Schumann's four symphonies, that in D minor, Op. 120, known as "No. 4," is really the second in order of production; for, though fully sketched in 1841, it was not completely instrumented till 1851, when, however, the alterations made were confined to the wind parts, and to expunging from the romanze a part originally written for a guitar. It is remarkable for its originality of form, its power, purity, and conciseness of conception. Its full title is—*Introduction, Allegro, Romanze, Scherzo, und Finale, in einem Satze—i.e.*, "in one movement." Though from C. Ph. Emanuel Bach downward we have instances of symphonies whose separate movements are similarly knit together, probably no composer has done this so much with the motive of imparting unity to his work as Schumann has done in the present instance, by treating phrases in one or more of its movements which have already been heard in a previous movement. Thus, the leading theme of the introduction is heard again in the romanze; the obbligato solo violin part accompanying the second subject of the romanze occurs again, with an altered rhythm and in a different key, in the scherzo; and two of the most important themes for the allegro reappear in the finale. Played as it was under Herr Joachim's "beat," with remarkable vigour, with all regard to light and shade, and with not a point missed, its many beauties stood out with a clearness probably never attained on any previous occasion. We have reason to think that many who have hitherto been inclined to underrate it as a symphonic work, must have been brought to a sense of its proper worth by this performance.

Das Paradies und die Peri, Op. 50, an adaptation from Moore's "Lalla Rookh," was composed under the impression that all the materials for an oratorio were already exhausted, and that a text of a romantic nature is better adapted for a great choral work, as allowing more scope for musical display. The subject was first suggested to Schumann, in 1841, by his friend Emil Flechsig, who put into his hands a translation he had made of Thomas Moore's poem. In this he had adhered throughout to the metre of the original. The changes of metre, the curtailments, the additions, and the general arrangements of the work for musical treatment were made by Schumann himself. On its completion it was first produced at Leipzig, in December, 1843, where it seems to have been at once accepted as a masterpiece. Unless we except the scenes from *Faust*, it is certainly Schumann's greatest vocal work. All the principal vocalists whom we have named took part in its performance, which, though one of more than average merit, was certainly not the best that we can recall in Germany. This was probably due to a want of confidence apparently felt by both band and chorus in their conductor, Herr von Wasielewski.

The programme of the second day's performance included the overture to *Manfred;* the pianoforte concerto in A minor, Op. 54; the "Nachtlied," Op. 108, for chorus and orchestra; the symphony, No. 2, in C; and the music to the third part of Goethe's *Faust*. The overture to *Manfred*, composed in 1848, perhaps surpasses in poetical and intellectual grandeur anything of the kind that Schumann has written. It has been familiarised in England by many a fine performance at the Crystal Palace, but never sounded so grand as on the present occasion. One could not but regret that it was not followed by the whole of the *Manfred* music, which consists of some fifteen "numbers," vocal and instrumental. As an English edition of the complete work is in course of preparation, by Messrs. Breitkopf and Härtel, we look to Mr. Manns for an early presentation of it in its entirety. The appearance of Frau Clara Schumann on the platform, when she came forward to play her husband's concerto, was the signal for a general ovation. Her rendering of this fine work, which must be familiar to most

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of our readers, was as fine as ever, and evoked unbounded enthusiasm. Hebbel's "Nachtlied," composed in 1849—as remarkable for its choral effects as for its deep orchestral colouring, and a work on which Schumann set especial store—was sung with an amount of finish and expression rarely attained by so large a choir.

The symphony in C, known as "No. 2," Op. 61, but in reality the third of the series, was composed in 1846, when Schumann was in a condition of great physical suffering, and, as he himself has recorded, owes its origin to the resistance of the spirit which influenced him, and through which he sought to contend with his bodily state. Here, as in the "D minor" symphony, the recurrence of more than one of its leading themes in several movements is noticeable; not, however, to the same extent, but with equal pertinence. Of Schumann's four symphonies, that in D minor is certainly the boldest and most original in form; in that in C his individuality is most apparent. It was, perhaps, on this account that these were made choice of on this occasion in preference to those in B flat and E flat, though that in B flat is generally regarded as the most popular of the four, and notwithstanding the local interest which would have attended a hearing of the "Rhine" symphony in the immediate neighbourhood of the scenes which inspired it. Notwithstanding the profundity of its first movement, the symphony in C seemed conducive to extreme pleasure. The audience would gladly have heard the scherzo a second time, and seemed no less pleasurably impressed with the inspired beauty of the slow movement, and the brightness and vigorous vivacity of the finale. The composition of the third part of *Faust* occupied Schumann's thoughts from 1844 to 1848. The scenes from the first and second parts were added subsequently, and it was not till 1853 that the work was finally completed by the addition of an overture. With the small space at command it would be futile to attempt any description or discussion of the work. It must suffice to state that the third part includes some seven scenes, consisting of solos, concerted pieces, and choruses, all of which are of a striking character, and mostly of extreme beauty. The fullest justice was done to the work by all concerned. Above all, Herr Stockhausen had a fine part to sustain, and never, often as we have had to express our admiration of his inimitable singing, has he seemed to us more at home and more impressive. After singing the beautiful air, "Hier ist die Aussicht frei," he was literally smothered with flowers by the audience, and so loudly applauded that he was forced to repeat it. Though Schumann, doubtless, had his own ideas of the meaning of Goethe's obscure, symbolical poem, and sought to express them in his music, and this so pointedly that some have averred that his music has enabled them for the first time to fathom the poet's intentions, as music *per se* his work is thoroughly enjoyable apart from its connection with the meaning of the text. It is the more, therefore, to be regretted that no English version of the work has yet appeared.

The instrumental works brought forward at the concert for chamber music included the string quartett No. 3, in A, Op. 41 (1842), played in the most perfect manner imaginable by the Herren Joachim, Von Königslöw, Straus, and Lindner; the andante and variations in B flat (1843), for two pianofortes (Frau Schumann and Herr Rudorff); and the popular, but ever-welcome, pianoforte quintett, in E flat, Op. 44 (1842), performed by Frau Schumann, the Herren Joachim, Von Königslöw, Straus, and Müller. The songs, accompanied by Herr Rudorff, included "Stille Thränen" and "Aufträge" (Frau Marie Wilt); "Mit Myrthen und Rosen" and "Wanderlied" (Herr Dienes); "Wehmuth," "Sonntags am Rhein," and "Du meine Seele" (Frau Joachim); and "Die Löwenbraut" and "Frühlingsnacht" (Herr Stockhausen). From end to end this concert was a perpetual ovation for the principal performers.

An excursion to Rolandseck, for which a special train, and a steamer for those who preferred the river, were provided, formed a pleasant termination to this most successful festival.

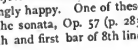
THE NEW "COTTA" EDITION OF THE PIANOFORTE CLASSICS.

FOURTH ARTICLE.

We have now to enter upon the most arduous part of the task we have set ourselves—the notice of the fourth and fifth volumes of the works of Beethoven, which, as we mentioned in our last article, are edited by Dr. Hans von Bülow. Our difficulties here are twofold. There is, in the first place, an enormous number of annotations, which deserve to be noticed, in order to make our article at all complete. In the fourth volume alone we have found, in going through the work for the purpose of preparing this notice, no less than seventy-one editorial notes which deserve mention; while in the fifth volume there is hardly a remark which, did space permit, we should not wish to present to our readers. But a second, and even greater difficulty, arises from the language in which the notes are written. German students will not need to be told that for all matters connected with art or æsthetics, the German tongue is incomparably richer than the English; and as Dr. von Bülow is not merely a distinguished musician, but an accomplished and eloquent writer, it is difficult, without much circumlocution, and sometimes all but impossible, adequately to render in English the exact meaning of the original. It is obvious, therefore, that we cannot hope, within the limits of one article, to do more than generally indicate the character of the present work; and we shall confine ourselves to a few selections from the mass of interesting material before us, leaving our readers to explore the rich mine more fully, and unearth its many treasures for themselves.

The first of these two volumes contains the compositions from Op. 53 to Op. 90, and the second the works of the so-called "third style," from Op. 101 to Op. 129. The editor's notes may be divided into three classes—critical, mechanical, and æsthetic; and we shall give a few examples from each class.

The critical notes, which are few in number compared with the others, consist, for the most part, either of corrections of obvious errors which have escaped the notice of previous editors, or of conjectural emendations, some of which seem to us exceedingly happy. One of these is to be found in the finale of the sonata, Op. 57 (p. 285 of Pauer's edition, last bar of 7th and first bar of 8th lines). Bülow alters the bass as follows:—

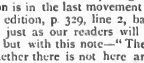


&c.

and gives the following explanation:—"The repetition of the bass note in each new bar, instead of, as before, only

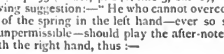
in the first of each pair of bars, arises decidedly from a misunderstanding of the abbreviation which the author has used in his manuscript. Not because of technical difficulty, but from the æsthetic want of beauty which arises from the disturbance, by the repetition, of the regular undulations, the editor rejects this misprint, which has become 'classical'." Another correction, which seems to us quite justifiable, is to be found on the last page of the sonata, Op. 109, at the last bar of the long shake on B, before the final return of the theme. The editor gives the right-hand part thus :—

and says—"The editor has followed the version of Franz Liszt, which fills up the gap left in some editions (the breaking off of the melody upon A), by adding the notes F sharp and D sharp on the fourth and sixth quavers, in analogy with the three preceding bars." Of more strictly conjectural emendations, we can only give one as an example. These latter are not embodied in the text, but merely given as foot-notes. The passage we shall take for our illustration is in the last movement of the sonata, Op. 101 (Pauer's edition, p. 329, line 2, bar 2), which is given in the text just as our readers will find it in the English edition, but with this note—"The editor leaves it undecided whether there is not here an error, and a different reading, more in accordance with the other developments of the subject, was intended, namely :—



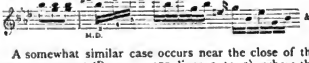
For our own part the correction seems at least highly probable.

Of what Bülow has done for the mechanical, or technical, mastery of these works it is difficult to speak too highly. Not merely is the fingering most admirable, and sometimes brilliantly original, but we find the most excellent suggestions as to the facilitating of difficult passages by a different disposition of them between the two hands, always without altering the text of the composer, which will enable the student to surmount many a crabbed bit with comparative ease. A few examples to illustrate this point will interest our readers. In the first movement of the sonata, Op. 53 (Pauer, p. 248, line 3, bar 2), we have the following suggestion:—"He who cannot overcome the difficulty of the spring in the left hand—ever so slight a pause is unpermissible—should play the after-notes of the shake with the right hand, thus :—

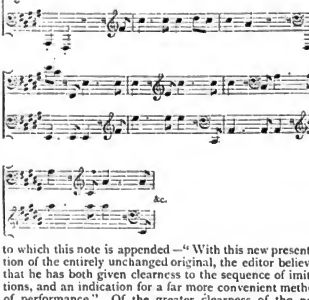


by which means the left hand is released earlier."

The explanation of the shakes in the rondo of the same sonata, and especially of the double-shakes in the coda, is particularly clear; but these we must merely refer to. The first movement of the great sonata, Op. 57, affords a capital example of the effect which can be produced by the division of a difficult passage between the two hands. The passage we refer to is the arpeggio at the *a tempo*, just after the first *rallentando* (Pauer, p. 269). Bülow proposes the following reading :—"To him who cannot perform this difficult passage with the requisite force and 'virtuosity,' we recommend its division between the two hands, thus :—



A somewhat similar case occurs near the close of the same movement (Pauer, p. 277, lines 2 to 5), where the long chains of arpeggios are rendered considerably easier by allotting the lowest groups of notes to the left hand. But the most remarkable example of the simplification of a difficulty by a mere alteration in the manner of writing it is to be found in the first movement of the sonata in B flat, Op. 106. Those of our readers who know the work will remember the close imitations in the middle portion of the movement, just before the return of the first subject (Pauer, p. 336, line 4, commencing at signature of B natural). The following eight bars appear in Bülow's edition in this form :—



to which this note is appended—"With this new presentation of the entirely unchanged original, the editor believes that he has both given clearness to the sequence of imitations, and an indication for a far more convenient method of performance." Of the greater clearness of the new notation of this passage there can be no doubt at all, and we believe that those who try it at the piano will, as we have done, find it far easier to play with clearness, and especially with the requisite accent, than when performed as originally written. It is in points of detail such as these that the hand of a master is to be traced. We can only compare these and similar strokes of genius with the brilliant ideas as to the treatment of the piano which are to be found in Liszt's transcriptions of Beethoven's symphonies. We might, did space permit, give several other examples of the great clearness obtained simply by altering the notation, especially in the fugued movements so frequently to be found in Beethoven's later works, but must content ourselves with one, which we will take from the finale of the sonata in A flat, Op. 110. Let our readers compare the ordinary form of the passage, as they will find it in Pauer's edition, p. 385, beginning at the second bar of the seventh line, with Bülow's method of writing it, as follows :—

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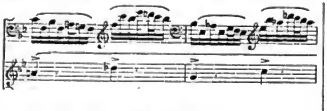
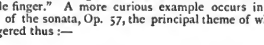


and they cannot fail to see how much easier the passage is to read in the new notation than in the old. And this is only one example of many.

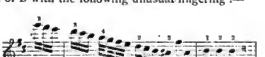
Highly interesting and instructive is the editor's fingering. Bülow has ideas—we were going to say "inspirations"—on this subject which we think would scarcely have occurred to any one else, unless it were to his master, Liszt. Indeed, so strange and unusual are some of the fingerings given, that the editor feels it necessary, not indeed to apologise for them, but to caution the player against rejecting them without trial because of their apparent strangeness. Thus, at the beginning of the "33 Variations," Op. 120, the *staccato* bass-notes, C and G, of the first two bars are marked to be played, not with the first and third fingers (we are using, let us remind our readers, the *foreign* system of fingering), but with the second and fifth, and the editor says in a note—"Let not the player reject our fingering without a trial; there results quite a different *staccato* if we play this fourth with the second and fifth fingers than if we use the thumb and middle finger." A more curious example occurs in the finale of the sonata, Op. 57, the principal theme of which is fingered thus :—



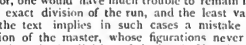
and the same with all similar passages. Bülow says in his note—"For this, at first sight, strange-looking fingering, which, however, in several years' practice, I have found unsurpassable, I am indebted to my honoured friend Herr Franz Kroll, in Berlin. It so completely suits the musical phrasing, that its consequent employment would allow the whole movement to be transposed extempore into any other key we choose. Without absolutely forbidding the employment of the thumb on the C of the second crotchet, we must acknowledge that the passage of the third finger, with a certain spring, makes the required accent less sharp, and—a point of which only the practised player, not the reader, can convince himself—breaks up the whole phrase less." We confess that we felt some little incredulity on the subject, but on trying the fingering ourselves at the piano, found that, as soon as the first awkwardness of it was overcome, it possessed all the advantages the editor claims for it.

We must give a few more examples of the genius—we can call it no less—displayed by Bülow in his remarkable system of fingering. Let us first take two more from this same sonata, Op. 57. On the first page (Pauer's edition, page 269, line 3, bar 1), the editor marks the four notes D, D, D, C to be *all* played with the third finger, remarking—"For rendering all slurring of the last triplet quaver with the following crotchet impossible, as it is repugnant to the spirit of the theme, the employment of the same finger is the surest means." Again, in the finale of this sonata (Pauer, p. 284, last line but one), just before the return of the first subject, the chords are fingered $\frac{5}{3}$ with the note—"This chord must be played with an infinitely gentle *velvet* touch, which will be obtained by the non-employment of the thumb." We cannot agree with those who would decry such minute attention to details as pedantic; with some composers it might perhaps be so, but of Beethoven it may truly be said that there is nothing unimportant.

In the fourth of the "Variations," Op. 76, we find the scale of D with the following unusual fingering :—

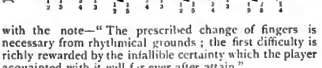


The explanation is given in the note in the following words—"With the ordinary fingering of the scale of D major, one would have much trouble to remain faithful to the exact division of the run, and the least variation from the text implies in such cases a mistake of the intention of the master, whose figurations never allow arbitrariness in the division of the bar." Very ingenious, too, we think the fingering in the Polonaise, Op. 89 (bar 2 of the *Tempo 1mo*, after the *presto* of the introduction), where the following passage occurs :—



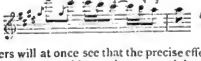
thus explained—"The sudden *piano* after the *crescendo* will be most simply managed by slipping the second finger from the F sharp to the G."

The later and more difficult sonatas are, if possible, even richer in ingenious and charming fingerings than the earlier ones. We can only quote a very few as examples. The opening bars of the scherzo of the colossal sonata, Op. 106, are thus fingered :—



with the note—"The prescribed change of fingers is necessary from rhythmical grounds; the first difficulty is richly rewarded by the infallible certainty which the player acquainted with it will ever after attain."

The first variation in the finale of the sonata, Op. 109, affords a beautiful example of what we have already called "phrase-fingering :"—



Our readers will at once see that the precise effect obtained by this fingering could not be secured by any other means.

We must only spare room for one more note on the subject of fingering, and that shall be an important one. At the 9th bar of No. 10 of the "Variations," Op. 120,

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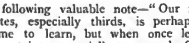
occurs a passage in thirds for the left hand, thus fingered :—



with the following valuable note—"Our fingering for double-notes, especially thirds, is perhaps somewhat troublesome to learn, but when once learnt secures infallible certainty, especially as regards freedom from the hindrances which the natural law of *sluggishness* is accustomed to oppose even to the best strivings after a correct performance. If, for instance, we play in the left hand—

(bar 41 of this variation) with the fingers we have marked —a so-called *natural* (we would rather say *dilettantish*) fingering—we risk, out of three times, letting be heard twice some such incompleteness as the following :—

We advise the player to bring our readily intelligible principle to bear for once on the passages in thirds in the finale of the C sharp minor sonata, Op. 27, No. 2, or on the allegretto of the sonata in E flat, Op. 31, No. 3, where opportunity is afforded of seeing clearly the insufficiency of any other fingering."

We have not noted half the interesting points which have presented themselves to us in the merely mechanical part of these notes ; but we have involuntarily already so far exceeded the limits we had proposed to ourselves, that we must leave our notice of Bülow's most interesting æsthetic annotations till our next number.

ALESSANDRO STRADELLA.*

(TRANSLATED FROM THE LEIPZIG "SIGNALE.")

[*Translator's Note.*—The history of Stradella is so frequently referred to, and at the same time so little really known, that we think no apology necessary for translating the following interesting and lucid sketch from our valued contemporary.]

THE name of this Neapolitan singer and composer has become very familiar through Flotow's opera bearing the same title. And yet we know nothing at all of his studies, and only a very few of his compositions, which have been handed down in manuscript. Over the history of his life a thick veil would assuredly rest, had not a physician, by name Bourdelot, a contemporary of Stradella's, depicted the history of his love and sufferings, which his nephew Bonnet then published in a musical work. This same work is very scarce, and from it we translate what relates to our singer :—

"A certain Stradella, a renowned musician, was invited by the Republic of Venice to compose the operas which it was the custom to perform there during the carnival. There he charmed not less by his voice than by his compositions. A distinguished Venetian named Pig . . . had a mistress who sang very beautifully. He wished that the Neapolitan should instruct her in singing, and this too in her dwelling, which is not usually the custom among the Venetians, as they suffer excessively from jealousy. After some months' lessons, pupil and master discovered that they had a strong affection for one another, and resolved to fly together to Rome, as soon as they could find an opportunity. Only too soon, to their misfortune, they found it.

"In a beautiful night they took ship together for Rome. The flight of the lovers drove the noble Venetian to desperation. He resolved to avenge himself at any price by having both put to death. Immediately he sent to the two most famous assassins who then dwelt in Venice, and concluded a bargain with them that they were to receive 300 pistoles for the murder of Stradella and his ladylove ; in addition to the travelling expenses, he paid half the sum agreed upon in advance, and sent the murderers after the fugitives with minute instructions. They proceeded to Naples, where they learned that Stradella and his mistress, who passed as his wife, were in Rome. This they communicated to the Venetian, and mentioned to him that they could not miss their victims, if they found them still in Rome, but asked for a letter of recommendation to the Venetian ambassador in Rome, that they might be sure of an asylum. On their arrival in Rome, they found that Stradella was about on the following day to produce a piece of sacred music which the Italians call an oratorio. They failed not to take their places in the church, in the hope of accomplishing their work when Stradella, in the evening, was returning home with his love. But the applause which the whole people rendered to the concert of the great musician, and the impression which the beauty of the music made upon the murderers, changed their wrath into compassion. They agreed that it would be a pity to kill a man whose great talent was admired by the whole of Italy. They now resolved rather to preserve his life than to take it.

"On his departure from the church they waited for him, congratulated him on the success of his oratorio, and informed him that they had had the intention of stabbing him with his mistress, to avenge thereby the robbery which he had practised upon the Venetian. They advised him to depart the very next morning, and seek some more secure place, so that they might say at Venice that their victim had already departed before their arrival.

"Stradella had no need to be told twice, and travelled with his mistress to Turin. The murderers, however, betook themselves home, and said that Stradella had anticipated them, and escaped to Turin, where it is much more difficult to accomplish a murder of importance than in the other Italian towns. Here the garrison is watchful, and Justice severe, for she turns not from the asylums which elsewhere grant protection to criminals ; only must she respect those of the ambassadors.

"Stradella, however, was not yet free from danger. The revenge of the Venetian contrived even to win over to his side the father of his mistress, who, with two other assassins, departed from Venice to stab his daughter and Stradella in Turin. He possessed letters of introduction from the Abbé d'Estrade, at that time French ambassador in Venice, which were addressed to the Marquis de Villars, the ambassador of France at Turin. In these letters the abbé begged for protection for three merchants, who intended to stay some time in Turin. These, however, were the three murderers, who paid their respects to the ambassador in due form, and awaited an opportunity to carry out their plan with safety. But the duchess, who had learnt the cause of Stradella's flight, had his mistress brought into a cloister, as she well knew that a Venetian does not pardon such an injury ; but to the musician she appointed a place at court.

"One day Stradella was walking on the walls of the town. There, at about six in the evening, he was fallen upon by the three men. Each gave him a blow with a

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stiletto in the breast, and then betook themselves for refuge to the French ambassador's, as to a safe asylum. Many persons had seen the deed, and so great a tumult arose that it was found necessary to close the gates. When the duchess heard of it she ordered the pursuit of the murderers. It was found that they had taken refuge at the French ambassador's, and to him she sent, and requested that they should be given up. But the ambassador excused himself on the plea that he could not give them up without the order of his court, as ambassadors had the privilege of asylum. This circumstance made a great sensation in Italy. Mons. de Villars wished to learn the cause of the assassination, and the murderers informed him of it. He wrote on the subject to the Abbé d'Estrade, who replied that he had himself been deceived by Signor Pig . . . one of the most distinguished Venetians.

"Now as Stradella did not die of his wounds, Mons. de Villars allowed the murderers to escape, the leader of whom was the father of the mistress of the Venetian, and who would have willingly stabbed her also, had he only been able to find an opportunity.

"But as the Venetians are unappeasable when love is betrayed, Stradella did not even yet escape the revenge of his enemy. The latter kept spies continually at Turin, who followed him at every step. A year after his recovery he wished to visit Genoa, in company with Ortensia, his former mistress, whom he, at the instigation of the duchess, had now married. They both arrived in safety, but the following morning they were murdered in their room. The murderers took refuge on a bark which was waiting for them in the harbour, and no one has since spoken any more of the matter.

"So perished the most illustrious musician of all Italy, and this happened in the year 1670."

Thus relates Bourdelot, who is invariably trustworthy, and seems only to have made a mistake as to the date of the death, which, in consequence of other investigations, must be placed some ten years later.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *August*, 1873.

FERDINAND DAVID.

DEATH has suddenly, on the 17th of last month, taken from us our eminent violinist, the concertmeister (leader) of our orchestra. This loss does not only concern our town and our musical circles, but far over the world the demise of this excellent artist will cause the deepest regret. The musical world loses in David an intelligent, industrious, and conscientious worker. His diversified activity as solo and quartett player, leader at the theatre and concerts, as composer for his instrument, as well as teacher at the Conservatory, was during a very long period crowned with the highest success. We ourselves had the good fortune to be personally connected and on terms of intimate friendship with the departed master during above twenty-five years, and have just as bitterly to lament the loss of the artist as of the man.

David's artistic accomplishments are doubtless known to all our readers, and we can save ourselves the trouble of a panegyric by placing a cypress wreath on his tomb. We abstain for this reason to-day from giving a detailed account of his artistic activity, and confine ourselves to relating what we know of his last days, adding a short *curriculum vitæ* of the master.

Up to the 15th of June of this year, David lived here in Leipzig in the full enjoyment of his energy. During his regular yearly holidays he went to Switzerland, there, at Klosters, to find recreation. Still, there the old man, fresh as a youth, delighted the visitors every evening by his performances on the violin, which his son Paul accompanied on the pianoforte. There, on the 19th of July, he had an asthmatic attack, to which he had at times been subject during the last eighteen months. He recovered, however, so completely, that when asked a few minutes before his death how he found himself, he answered, 'I feel as light as a bird." Shortly after this a renewed attack brought his life to a sudden end. His body was brought to Leipzig, and the interment took place on the 24th of July, amidst universal sympathy.

Ferdinand David was born on the 19th of January, 1810, at Hamburg, of parents of the Jewish persuasion. Already when a boy of ten years he created the greatest sensation by his playing at public concerts. When thirteen years of age he became a pupil of Spohr, and left Cassel three years later to make a concert tour with his sister Louise (afterwards Mme. Dulcken), an excellent pianist. For some time he was member of the orchestra at the Königstädter Theatre at Berlin. After three years he left there to found, as first violin player, a quartett company at Dorpat. From that time date his first compositions for his instrument. Up to November, 1835, David stayed at Dorpat, but found during his residence there sufficient time to undertake long journeys, for the purpose of playing at concerts, to St. Petersburg, Moscow, Riga, and other large towns in Russia. In December, 1835, and January and February, 1836, we find David in Germany, where his playing, particularly at Berlin, created much sensation. Mendelssohn, perceiving at once the artistic importance of David, called him to Leipzig to take the place of concertmeister, become vacant by the death of Matthaei. This post David held from the 1st of March, 1836, to the 15th of June of this year, and filled it in such a manner that he obtained the title of honour "Muster Concertmeister." He understood in the highest degree how to catch the slightest intentions of the director, and contributed, by his sure and energetic leading of the stringed band, materially to the success of musical performances. As solo player he was not less distinguished; a soft, fine, sonorous, sympathetic tone, great facility and elegance in bowing, tasteful and intelligent rendering, were the characteristic peculiarities of his play, which he made use of in his solo performances, as well as quartett and ensemble playing, in a noble, intelligent, and truly artistic manner. His compositions count amongst the best of their kind. Five concertos, numerous variations, caprices, études, studies, modern compositions for the violin, concertos for trombone, clarinet, tenor, symphonies, quartetts, songs, a septett for string instruments, and many other compositions, are very pleasing, through their charming invention, excellent construction, and very effective and masterly treatment of the instruments.

Of particular merit are his editions of a great many excellent violin compositions by old masters, which have appeared recently. David searched for them amongst the dust of the libraries, and by adding piano accompaniment, and marking the bowing and fingering, made them accessible to the violin-playing public. To this restless diligence of David the literature of the violin owes a very considerable enrichment.

Of David's activity as teacher of his instrument we need not say many words. The most famous of the

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younger artists on the violin count mostly among his pupils, whom he partly instructed at the Conservatory, and partly in private lessons. We will only name here the foremost amongst the living violinists—Joseph Joachim and August Wilhelmi.

In personal intercourse, David was an amiable, well-educated companion, and a true friend. For art and its followers he always had a warm and open heart. His life was richly blessed with successes of every kind. We shall always keep him in grateful remembrance; *sit illi terra levis!*

THE NEW THEATRE AT BAYREUTH.

(FROM AN OCCASIONAL CORRESPONDENT.)

BAYREUTH, *August*, 1873.

On the 2nd of this month the "Hebefeier" of Wagner's new theatre, in which the poet-composer intends to hold the festival performance of his trilogy, *Der Ring des Nibelungen*, took place.

Favoured by a beautiful day, a great many people had assembled round the building, whilst Herr Wagner, accompanied by his family, the numerous members of the Bayreuth Wagner Society, and Abbé Franz Liszt—at present here on a visit—mounted the top of the scaffolding, where the master builder and his men, with a band of music, were stationed.

According to old usage, one of the journeymen builders stepped forward to propose his three toasts—the owner of the building, the master builder, and the journeymen. But as regards the owner there was, in this case, some doubt, and the poor fellow did not know rightly who really would be the proprietor of the noble building:

"Ob Wagner oder seine Patrone,
Oder gar der im Land trägt die Krone."*

However, he soon decided:

"Der sich als besten Bauherrn erweisst
Es lebe, so ruf' ich, der deutsche Geist!"†

These toasts were followed by the chorale, "Nun danket alle Gott," joined in heartily by all present.

After this Herr Wagner responded in a somewhat lengthy poem. Whoever should find fault with the style of the poet Wagner, as being bombastic and long-drawn, would recognise in the simple pithy words, every one of which would be understood by the commonest man, that the master knows perfectly well how to adopt the tone of the people. "And on what have we undertaken to erect such a building?" he asked, in the course of his speech. "It was on our trust and confidence in true German spirit. That I have not been disappointed in this trust is proved by this half-finished building, for whose achievement king and citizen have lent a hand."

Hearing the little man—who already counts a good many years—recite the simple verses with a full, well-sounding voice, you would become convinced that he was still in possession of his full health, and that he is not wanting in manly energy to carry out his grand ideas.

The festivities concluded with a drinking-bout for the workmen, whilst Wagner joined his numerous friends at a social réunion.

Standing on the summit of the scaffolding, it is well worth looking around on the charming country. Mountains and vales, hills and forests, meadows and cornfields, form pleasing contrasts, whilst here and there a lonely farm gives life to the scenery. The building itself stands on a gently-rising hill; behind it are mountains covered with resinous firs. At the foot of the hill, the town offers a picturesque view, lying at the side of the small river Maine, which flows right through its midst. The background is formed by a chain of blue mountains. Everywhere is clear, transparent, and refreshing mountain air. A summer residence in Bayreuth, which lies 1,100 feet above the sea, will be to every inhabitant of a large town who comes to witness the Wagner performances, at the same time, a summer refreshment.

The reason why I have given you the details of this in itself unimportant event, is that the success of Wagner's undertaking is by no means so certain as it may appear to be. No doubt Herr Wagner has good reasons if he again points out that his plans are founded on the trust he has in the German nation. Although one tries to conceal it as much as possible, I know from a reliable source that a considerable amount is still wanting before the success of the undertaking can be made sure of. It is true the King of Bavaria—the great protector of Wagner and his plans—has up till now neither taken "patronatsscheine," nor assisted by granting a fixed sum; and, for this reason, it is to be expected that the royal treasury will be opened at the proper moment, if fears should be entertained of the failure of these plans. However much consolation there may be in this for all true Wagnerians, it is nevertheless much to be regretted that many Wagner Societies have, up to the present time, not contributed anything towards the furtherance of these objects. They want to be first certain that the undertaking will succeed before granting any assistance, or taking "patronatsscheine," not considering that by these over-careful proceedings they create a natural drawback to the success, which is much to be regretted.

The journey to London, which Herr Wagner had projected last spring, could not be carried out. He has since often been encouraged to this and other journeys, but in vain. Such journeys, he is said to have answered, were too fatiguing for him, less on account of the musical performances than the festivities, which they arranged everywhere in honour of him. Those who wanted to hear him might come to Germany; he does not wish to go any more abroad.

The performances of *Der Ring des Nibelungen* are now contemplated to be held in the summer of 1875; but must we not fear another delay so long as the pecuniary obstacles have not disappeared?

Now let me tell you also about the pamphlet by Wagner on his theatre which has lately appeared. In it we find the interesting speech Wagner delivered when laying the foundation-stone of his theatre. Very clearly he expresses himself about what people have to expect from his theatre. It would be built of plain material, without ornaments, and in parts only roughly put together; but, on the other hand, in the arrangement of the stage and places for the spectators, an idea has been carried out, whose conception would place us in another relation to the stage performance than that to which we had been confined in our present theatres. "If the effect is to be complete," he continues "only the mystical entry of the music can prepare you for the intelligible appearance of scenic representations, which, if they are to appear to you as coming from an ideal world of vision, are on the other hand to manifest the whole reality of the fine illusion of a noble art. Here nothing is to reveal itself to you in mere hints; for, as far as the power of art of the present time reaches, the most perfect performance, as regards scenic and mimic spectacle, is to be produced."

Wagner predestines, as you see, for his theatre a new

* To employ a rather free translation:—
"Whether Wagner or his worthy friends shall claim the high renown,
Or he who of our Fatherland so nobly wears the crown."

† "And, therefore, as to owners who may justly hold the right,
Let's raise the toast with one accord, 'The German Mind and Might.'"

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era, and it is interesting to learn from his pamphlet how his ideas deviate from the previous arrangements of the stage.

Wagner's leading idea of the construction of the theatre is to isolate the stage as much as possible from the places of the spectators, to do away with every real connection between the two, and remove everything which might disturb the ideal impression of the stage, and then to obtain, through music, acting, and scenery, the most perfect illusion. This idea necessitated the disappearance of the orchestra. Wagner says on this point, "The orchestra for this reason will be placed so low, without being covered, that the spectator will look over it directly on to the stage. This decided at once that the places of the spectators could only be of an amphitheatrical description. Boxes were not possible, since, from the height at the sides, the orchestra would have been visible." In another place, he says, "My desire to have the orchestra invisible gave to the genius of the famous architect at once the destination of the empty space between the proscenium and the first row of seats of the public; we called it the 'mystic chasm,' as it had to separate the real from the ideal. The master also closed it with a second proscenium; and the effect in looking through it and the smaller proscenium before the stage promised soon to create a wonderful illusion, as if the stage were moved further back. The spectator fancies that the scene and action are at a greater distance, and seeing at the same time everything quite close, a further illusion is created: the persons acting on the stage appear to him to be larger than human beings."

Thus Richard Wagner about his theatre at Bayreuth. As is to be seen from everything, he deviates much from the arrangements hitherto in use in our theatres. Whether his ideas will be adopted depends on the success of his festival performances at Bayreuth, for which he builds a new stage, gets other performers, and demands a different auditorium to what we have been accustomed to. J. F.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *Aug. 12th*, 1873.

OF all the theatres the Opera is now the most frequented, even during the last four weeks, when the heat was insupportable. Director Herbeck, having recovered from his severe illness, has returned to his post. During his absence we had, after many troubles, the long-promised opera *Hamlet*. The Ophelia was represented by Mme. Murska whose execution of the trills and florid passages was faultless, whereas she was wanting in all the necessary dramatic power. Only in the mad scene she found hearty applause—a scene which in itself cannot fail to interest, and which, save the too long ballet, is the best part of the opera. Hamlet himself was, here in Vienna, of greater importance, through the excellent performance of Herr Beck. It is one of the best rôles of that artist, though a Hamlet executing a drinking song (!) is quite insupportable. The metamorphosis of that drama, highly esteemed (like *Faust*) by the Germans, is quite a sacrilege. It was evident that the audience would not pardon that act of violence. The minor rôles of King, Queen, and Laertes, were represented as well as possible by Rotitansky, Frau Materna, and Adams. The end of the last act was changed and shortened, and the *mise-en-scène* was of a superior kind. Except the Danish ballad, the best piece in the opera, the whole music, though showing much cleverness and taste, wants invention and energy, an I will never make a deep impression. Frau Schroeder-Hanfstaengl, who was originally engaged for three months to perform Ophelia, has quitted Vienna. Meanwhile Herr Beetz, from Berlin, began a series of Gastspiele with Hans Sachs (*Meistersinger*), and the ballet also shows a Gast in the *ci-devant* much-favoured Mlle. Couqui. But time has changed, and Mlle. Couqui too. The ballets, nevertheless, exercise a great attraction on the many strangers who have the courage to visit Vienna in spite of the excessive heat, and of the cholera. Also the wonder of this year, the king of the kings, the mighty rich Shah, honoured a ballet with his presence, and is said to have taken a great interest in the performance, and the house itself. The operas performed since the 12th July have been as follow:—*Tannhäuser*, *Hamlet* (eight times), *Faust* (twice), *Robert*, *Prophet*, *Judin*, *Mignon*, *Lucia*, *Hugenotten*, *Troubadour*, *Meistersinger*, *Lucrezia Borgia*, *Lohengrin*.

We had also some concerts, or rather productions of a private character. There was first a young pianist, Therese Hennes, or, more properly speaking, her father, the editor of "Clavieruntterrichts Briefe," who produced his daughter to show the advantage of his method. Though the printed reports, which were distributed gratis, spoke so favourably of the young girl's cleverness, yet she made no impression whatever, and disappeared as soon as possible. Mr. H. Clarence Eddy, from America, gave a performance on the great organ in the Musikvereins-Saal, and showed himself an artist of good quality. A concert by Frau von Leonowa, of St. Petersburg, engaged at the Imperial Russian Opera, I mention only as a curiosity, as it was given on the 27th July, a time when the annals of Vienna hardly speak of a second case. A few days before, the lovers of music were invited to hear a musical production of another kind. The stringed instruments, which, after the design of a nobleman, Prince Gregor Stourdza, were made by Herr Zach, from Vienna, after a new system, were produced in performing some quartetts and solos. The inventor had the intention to give the instruments more fulness, richness in tone, and to approximate them to the human voice. For that purpose he selected an elliptic form. The new form looks very bad; the tone of the violin loses its energy and clearness; that of the viola was of a snuffling character; only the violoncello altered but little. Nothing is gained by the innovation; the intention to transform the tone into a human voice was in itself a blunder. The performers, Hellmesberger, Popper, and Kral, did their best to show as well as possible the invention, but the result is not favourable. On that occasion the concert-room was full in the extreme, in spite of the hot weather, and the productions were much applauded.

The Conservatoire has finished its examinations, which did honour to the great institute. Among the pupils of singing, Herr Staudigl, and the ladies Proch, Schreiber, Prohaska, and Wiedermann showed well-trained talents. In the past school-year there were employed 38 professors; the number of pupils reached 493, of whom 97 enjoyed the benefit of gratuitous teaching.

There remains no room this time to speak of the Exhibition. Meanwhile the jury will have spoken, and have cleared the situation. There were every day many performances on pianos and organs. A new organ with electro-magnetic mechanism, by G. F. Weigle from Stuttgart, is much spoken of. The united piano manufacturers, Bösendorfer and Ehrbar (Actiengesellschaft), have already separated, and of a new adaptation (Violin-Resonanzboden) the piano makers Ehrbar, from Vienna, and Beregszászy, from Pesth, claim the honour of invention. The list of piano exhibitors is as follows:—Austria, 146; Hungary, 3; Germany, 132; Russia, 10; Belgium, 3; Holland, 1; Denmark, 5; Sweden, 6; England, 12; North America, 5; Switzerland, 8; France, 32; Spain, 6; Italy, 2—Total 307, of which 99 are grand pianos,

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57 semi-grands, 5 squares, and 146 pianinos (cottages). There were in London, in the year 1862, 289 pianos; and in Paris, in the year 1867, 338.

Correspondence.

SYSTEMS OF HARMONY.

To the Editor of THE MONTHLY MUSICAL RECORD.

SIR,—The writer of the letter, in your last Number, signed "Semibreve," asks in what points the various systems of Macfarren, Ouseley, Stainer, and Parkinson differ. A satisfactory answer to this question would doubtless be eagerly read by many people who have not the time, and perhaps not the musical ability, to read and compare these different works. They wonder whether they are all contradictory, or whether they are merely different ways of stating the same facts, differing only in minor particulars. Were the latter the case, it would not be difficult to condense and then compare these works. But they all differ widely, and on almost every subject. Macfarren, Ouseley, and Parkinson start with a paradigm of harmonics, but from this the common starting-point they at once branch off in different directions, building up their theories from different roots. Stainer differs considerably from the three writers above-mentioned. He puts his whole trust in a third, and the combinations of a third. Confusion reigns supreme if we compare their statements about chords higher than the 7th. As a specimen let us see what they say about the minor 13th.

Macfarren thinks it belongs to the roots of the dominant, tonic, and supertonic. He will not allow it to be a suspension, because it needs no preparation. He considers the last inversion of the chord identical with the *suspension* of the augmented 5th, and, through incorrect notation, thinks the chord of the minor 13th often presents the appearance of an *essential* augmented 5th.

Ouseley is very loth (having refused the 11th) to accept the minor 13th as a fundamental chord (*i.e., only* of the dominant). "Very often," says he, "it has more the appearance of an auxiliary note. At other times it may (when regularly prepared) be looked upon as a suspension. Under some circumstances it may be *more correctly* written as an augmented 5th."

Stainer has very little to say, but, like Macfarren, speaks of the incorrect notation generally used. Macfarren and Ouseley, therefore, differ as to the roots on which the chord exists. Then again Macfarren speaks of a suspension of the augmented 5th, and an essential discord of the augmented 5th; Ouseley only mentions one. On the question of suspension they also differ. Macfarren's objection to its being a suspension seems to us scarcely satisfactory. A note may need no preparation, and yet be prepared.

And now let us see how Parkinson falls foul of Macfarren. The latter gives a passage of Mendelssohn, in which he changes a C♯ into D♭, and Parkinson can scarcely find language strong enough to express his dissatisfaction at Macfarren's reasoning. The scene becomes truly embarrassing when Macfarren corrects Mendelssohn by a passage from Sir W. S. Bennett, and Parkinson pronounces Bennett incorrect. We are sorry that Mr. Parkinson did not complete his attack on Macfarren by a few words of comment on the other illustration from Beethoven, given by Macfarren as confirming his theory.

One more and very short illustration of differences.

Macfarren and Parkinson each give us "the true chromatic scale." It is rather puzzling to find them totally different. Although chromatics form one of the most important branches of harmony, Ouseley gives but little information on the subject, and Stainer merely informs us that the chromatic scale is composed of semitones.

Macfarren frankly admits that the practice of the great masters is sometimes contrary to his theories; but not being an enthusiast with the bump of veneration highly developed, he declares them in those cases to be wrong.

Parkinson's bump of veneration appears small, if not entirely lacking. He finds Beethoven irregular, incorrect, writing major scales where he ought to have written minor; Reinecke, Hiller, Gounod, and Meyerbeer, careless, ungrammatical, incorrect, confused, &c. &c. We hope one day to see a treatise on harmony in which chords are called by their natural names, and derived from their natural roots; one in which there will be no confusion between suspensions and discords, and in which the laws of chromatics and modulation will be shown with more logical precision and logical tonality than have hitherto been displayed. A SEMIQUAVER.

To the Editor of THE MONTHLY MUSICAL RECORD.

SIR,—Will you, or one of your correspondents, kindly inform me, through the columns of the MUSICAL RECORD, where Mr. Chambers' "Sarum Psalter" can be had? Also, whether Mr. Horsley published any work on the theory of music? FUGA.

[Our columns are open for a reply.—ED. M. M. R.]

Reviews.

The Raising of Lazarus. An Oratorio. By JOHN FRANCIS BARNETT. London: Novello, Ewer, & Co.

IT was only last month that we had occasion to call attention to a most meritorious work by a native composer, and it is again our pleasing duty to speak of another important composition from an English pen. Many of our readers will remember that the oratorio before us was produced for the first time at one of the recent concerts of the New Philharmonic Society; and the performance was duly noticed in our Number for July. A careful examination of the pianoforte score, which has since been sent to for review, enables us fully to indorse the opinion expressed on that occasion by our reporter; and we propose now to enter somewhat more fully into details than the limits of a concert-notice allowed him to do on the previous occasion.

We may, in the first place, congratulate Mr. Barnett on the decided advance which, in our opinion, this work shows as a whole on either the *Ancient Mariner* or *Paradise and the Peri*. True, the general style of the music is the same, and the composer can still, as hitherto, be styled (in the words of our reporter) "a staunch adherent of the Mendelssohn school;" but we think that *The Raising of Lazarus* shows more freedom of style and more originality of thought—we might also add more mastery of technical and contrapuntal resources—than Mr. Barnett's previous compositions. It is not to be expected that in a long oratorio, containing thirty-one numbers, the interest should be uniformly sustained at the same height; and we will frankly confess that there are certain pieces which fail to make much impression on us; but these are the exception, and there are many numbers which are not merely admirably written, but most attractive in themselves.

As we desire to be perfectly candid, we will say at once that we think the weak point of the oratorio is the treatment of the libretto. In this we are not referring so much to the selection of the words as to the manner in which, in some few instances, they have been set. There are two examples of this which strike us particularly. In the Chorus of Disciples (No. 14), "Master, the Jews of late sought to stone thee, and goest thou thither again?" we cannot help feeling that the amply-developed movement of 111 bars interrupts too much the progress of the narrative; and that far more effect would have been produced by a short dramatic chorus, such as those we find in Bach's *Passion* music, or in the scene between Jezebel and the people in the second part of *Elijah*. The same remark applies, we think, though in a less degree, to some other of what we may term the "conversational" choruses in the course of the work. Another instance occurs in the chorus "Yea, Lord, I have believed" (No. 19). From a musical point of view, the piece is one of the best in the work; but it seems to us out of place, and at variance with the spirit of the narrative, that Martha's words should be here repeated by the whole people. Perhaps it hardly comes within the limits of musical criticism, but we may say that we have the impression that the general belief in our Lord rather resulted from than preceded his great miracle.

These, of course, are merely matters of opinion; and having said thus much as to the points on which we differ from Mr. Barnett's treatment of his subject, we have got to the end of our fault-finding, if such it can be called. We will now proceed to the pleasanter task of pointing out some of the chief features of the work. Of the overture it is difficult to speak decidedly without having heard it, and from a mere examination of the two-handed arrangement. Much depends in an instrumental movement on the treatment of the orchestra; and we regret that Mr. Barnett has not followed the example of some of the best German editors, and indicated in his accompaniment the chief points of orchestration. We can, however, even from this arrangement, testify to the excellent counterpoint of the overture. It is by no means an easy matter to write a good fugue which shall not be dry, and in various portions of the present work the composer has shown his ability to solve the problem successfully. The chorus, "Great is the Lord," which follows the overture, is a particularly good example of Mr. Barnett's skill in this respect. The movement contains three principal subjects, all

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of which are worked simultaneously in the *stretto* in a manner which is not only highly ingenious but thoroughly effective. Another most capital chorus is, "Let your hearts be strengthened" (No. 11), which contains a very splitted fugue at the words, "For the word of the Lord is right." We cannot notice every movement of the oratorio in detail, but must merely give the names of some more choruses with which we are greatly pleased. These are the finale of the first part, "Blessed is he who cometh," the opening chorus of the second part, "O magnify the Lord," "Give glory to the Lord" (No. 25), and the final chorus, "Come, let us praise the Lord," all of which are distinguished by a constant flow of melody (which, with Mr. Barnett, never seems to run dry), as well as by excellent part-writing and counterpoint.

The solo parts are four in number: Martha (soprano), Mary (contralto), the narrator (tenor)—by whom the words of our Lord are given—and Lazarus (bass). It is unfortunate from a musical point of view that the part of the latter should be so small; though, as he is in his grave during a great part of the oratorio, we hardly see how it could be well avoided. Among the best of the solo pieces may be named a very charming contralto song, "Wait on God with patience" (No. 6), which we think, to be a general favourite; the soprano song (No. 12), "They that sow in tears;" Martha's song, "Yea, Lord, I have believed;" the tenor air (No. 22), "Blessed are they that mourn"—one of the best in the book—the soprano song, "I will bless Thy name for ever" (No. 26); and Lazarus's song (No. 30), "Praise ye the Lord." We may remark that in general the influence of Mendelssohn is to be more clearly traced in the solos than in the choral music, though never to such a degree as to amount to a plagiarism.

In taking leave of *The Raising of Lazarus* we again offer our hearty congratulations to Mr. Barnett on the success he has achieved. He has produced a work which will certainly add to his reputation, and we shall hope ere long to see from his pen something which will surpass even his present venture.

Concordia. A Selection of Overtures and Dances arranged as Trios for Violin, Flute (or Second Violin), and Piano, by J. F. Borschützky. Seven Numbers. London: J. F. Borschützky.

THE idea of arranging music for the above combination of instruments is likely to find much favour with amateurs, among whom good flautists are much more frequently to be met with than good violoncellists. The present arrangements, too, are well done, the instrumental effects being often happily contrasted. The only objection we have to make is that the violin part seems to us to be in places somewhat difficult for the class of players for whom we presume the pieces are designed. Harmonic sounds—sometimes those which Berlioz calls "artificial harmonics," produced by stopping one note and touching another on the same string—are rather freely employed; and in one of the numbers—the "Adagio and Rondo," No. 2—occurs a series of chords of three and four *sustained* notes, which, with our (we confess) somewhat limited knowledge of the violin, appears to us simply impracticable for an average player. On this point, however, we are open to correction; and if the passage can be comfortably played, the effect of the duet—strictly speaking, we ought rather to say the *quartett*—for the flute and violin is very good. There is only one overture in the seven numbers before us which appears to be the commencement of the series, and that is the overture to *Don Juan*; but it is one of the best and most effective pieces of the series. The remaining pieces consist of a march, the "Adagio and Rondo" above referred to, a waltz, and a "Ländler," all by Herr Borschitzky himself, and written in a pleasing and melodious style; a march by Beyer, and a set of waltzes by Lanner. We commend the "Concordia" to the attention of amateur instrumentalists.

Fifty-two Songs, with English and German words, by FELIX MENDELSSOHN-BARTHOLDY. Edited by E. PAUER. Edition for a Deep Voice. Augener & Co.

WE spoke of this collection of Mendelssohn's songs on the appearance of the "Original Edition," somewhat more than a year since; and need, therefore, merely refer our readers to the number of our paper for July of last year for some account of the work itself. All that it is necessary for us to do now, is to call attention to this transposed edition, which brings these charming songs within the reach of contralto and baritone singers. In all respects excepting the change of key, the two volumes are identical.

Erster Unterrichtsgang im Klavierspiel. Eine methodisch geordnete Folge von Uebungsstücken nebst theoretischen Notizen. Von LOUIS KÖHLER. Op. 227. (First Instruction Book for Piano Playing. A methodically arranged succession of Pieces for Practice, with Theoretical Notes. By LOUIS KÖHLER. Op. 227.) Offenbach: J. André.

YET another elementary work from the indefatigable Herr Köhler! This gentleman seems to fill up the place left vacant by the death of Carl Czerny, whom he bids fair to rival in productiveness. The present work, as is implied by its title, is a book for beginners, and commences with the very simplest five-finger studies, no preliminary knowledge, except that of the notes, being required from the learner. By very gradual and well-arranged steps, it carries the student on, till it leaves him sufficiently advanced for Heller's Studies, Op. 45, and Mozart's Duet-sonatas in D and B flat. Both the plan and the execution of the work are excellent; but we cannot, in its present form, predict any large sale for it in this country, as the whole of the notes are in German, and are not (as is the case with several of Herr Köhler's elementary works, accompanied by an English translation.

SHEET MUSIC.

INSTRUMENTAL.

Three Divertissements, taken from the Works of FRANZ SCHUBERT, arranged for the Flute, with Piano Accompaniment, by G. POPP (Offenbach: J. André), are pieces which we can heartily recommend to our flute-playing readers, as being effective and not immoderately difficult. Herr Popp could hardly have selected more charming subjects than those which we find here. They are all taken from the *Rosamunde* music, and include the second entr'acte, the captivating ballet-air in G, and the lovely andantino in the same key which closes the great ballet-air in B minor.

"Columbus," Rhapsodie Américaine, pour Flute, par A. TERSCHAK (Offenbach: J. André), is a showy and brilliant concert-piece on "Home, sweet Home," "Yankee Doodle," and "Oh, Susanna." By those who are fond of these airs the piece will be liked.

Of a set of *Dances favorites* for Piano and Violin, by GEORGE WICHTL (Offenbach: J. André), we are unable to speak, because they are not printed in score, and it takes more time than we can spare to read a piece of music off two sheets at once.

Impromptu for the Piano, by WESTLEY RICHARDS, Op. 5 (Lamborn Cock), is a very well-developed and pleasing piece, by a composer of whom we have before had occasion to speak favourably. Its only fault seems to us a want of episode, the rhythm of the opening subject being somewhat too persistently maintained till the close.

The Holiday, Brilliant Fantasia for the Piano, by CHARLES JOSEPH FROST (Weekes & Co.), is a very pretty little piece, which we decidedly like. But why on earth it should be called "The Holiday," passes our comprehension altogether! For all we can see, the composer might just as well have called it "The Boot-jack," or "The Frying-pan."

Triumphal March, for Four Hands, by CLEVELAND WIGAN (Novello, Ewer, & Co.), is bold and spirited, and the two trios are well contrasted with the principal subject. We can congratulate Mr. Wigan on a piece that does him credit.

Bagatelles, by BEETHOVEN, arranged for Four Hands, by JULIUS ANDRÉ (Offenbach: J. André), are well done, but we certainly do not see the necessity of re-arranging Beethoven's charming little trifles, which are by no means difficult in their original form.

The Sir William Wallace Quadrilles, on Scottish Airs, by J. T. HANDLEY (Stirling: J. Graham), is a more than ordinarily good dance set, founded on well-chosen and well-arranged melodies.

The Swimming Waltzes, by T. RICARDEL MASON (London: T. R. Mason), being somewhat heavy, seem to us more likely to sink than to swim.

Fifteen Short and Easy Pieces, for Harmonium or Organ, by GEORG GOLTERMANN, Op. 72 (Offenbach: J. André), are correctly described as short and easy. Beyond this we have really nothing to say about them.

VOCAL.

Eight Hymn Tunes, by FRANK SPINNEY (London: Griffith & Farran), are both melodious and well harmonised, and, on the whole, decidedly superior to many of the tunes sent us for review.

The Responses, Gloria, and Sanctus, from the Communion Service,

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set to Music by WILLIAM H. MAXFIELD (London: C. Jefferys), are simple and straightforward, but not particularly striking.

The Sailor Boy's Return. Song, by LOUIS PEREIRA (London: W. Morley), is neither remarkable as regards music or words.

Good-bye, Ballad, by ALFRED HOWARD (London: W. Williams & Co.), is a very fair sample of its class.

The same may be said of *Fireside Memories*, by FRANCIS QUIN (Dublin: Cramer, Wood, & Co.), which, however, has somewhat more distinct character than the preceding.

Pretty Lily, Song, by DR. WILLIAM SPARK (London: Weippert & Co.), is a pretty little song, the opening of which reminds us curiously of the psalm tune called "Rockingham."

O fondest Love, Ballad, by T. RICARDEL MASON (London: T. R. Mason), is one of the pieces (with a large number of which we are afflicted) about which it is almost impossible to say anything definite, because they present so few distinctive characteristics.

Ave Maria, Soprano or Tenor Solo, with Piano or Organ Accompaniment, by J. HAYDN WAUD (London: W. W. Waud & Co.), is melodious, but not very novel; and the "Amen" on the last page is decidedly weak. The accompaniment is much better suited for the piano than for the organ.

Concerts, &c.

ROYAL ACADEMY OF MUSIC.

THE annual public concert of the students of this institution, given at the Hanover Square Rooms on Saturday, July 26th, and which press of matter prevented our noticing in our last issue, attracted a very numerous audience, consisting not only of friends of the pupils and those immediately connected with the institution, but also of amateurs and professors interested in watching the progress of musical art in the metropolis. The programme, which was a long one, seemed to have been drawn up with a view to exhibiting the acquirements of the pupils generally rather than the exceptional talent of a few. Particularly, it served to display the pupils as composers, instrumental executants, and vocalists; and, generally, pointed to the fact of the existence of abundant talent among them, as well as unquestionably to the soundness of the instruction imparted.

The original compositions brought forward, and which were generally ambitious in aim and rich in promise for the future, included the first movement of a symphony, in C, by Mr. T. H. Roberts; the first movement of a symphony, in B minor, by Mrs. Florence Marshall; two movements (andante and scherzo)—each of which was preceded by a recitative, sung by Mr. Dudley Thomas—from a choral symphony, in E minor, by Mr. Wingham (Silver Medallist, 1870); the andante and scherzo from a symphony, in C minor, by Mr. Eaton Faning (Mendelssohn Scholar and Silver Medallist, 1872); and a part-song, "The Crew," by Miss Oliveria Prescott. Of late years the practice of orchestral playing, as well as of choral singing, seems to have been made much more a point of at the Royal Academy than was formerly the case; and with good results, as was to be seen from the generally satisfactory manner in which the symphonic works were rendered by the orchestra, which was composed of pupils of the institution, past and present, led by M. Sainton and Mr. H. Weist Hill, and conducted by Mr. Walter Macfarren, except in the case of those works which were conducted by their respective composers.

Among the instrumentalists, pianists, as usual, predominated. Miss Pamphlon was heard in Sir W. Sterndale Bennett's caprice, in E major, for pianoforte and orchestra; Miss Conolly, in the first movement of Schumann's concerto, in A minor; Miss Curtis, in the last two movements of Mendelssohn's concerto, in D minor; Mr. Walter Hilton (silver Medallist, 1872), in the first movement of Beethoven's concerto in E flat; and Miss Baglehole (Potter Exhibitioner, Silver Medallist 1872, and Sterndale Bennett Prizeholder 1872), in three movements from Spohr's quintett, in C minor, Op. 52, for pianoforte, flute, clarinet, horn, and bassoon, in which she had the valuable co-operation of those eminent professors Messrs. O. Svendsen, Lazarus, C. Harper, and Waetzig. As violinists, Messrs. J. H. Reed and Ladislas Szczepanowski were heard in the last two movements of Spohr's duo concertante, in B minor; and, as an organist, Mr. Done, son of the well-known organist of Worcester Cathedral, in Bach's grand fugue, in C minor.

In the vocal department, Mr. H. A. Pope was heard in the aria, "Ah, che voglio trionfare," from Mozart's *Il Seraglio*; Mr. W. A. Howells (Bronze Medallist, 1872), in the air, "His salvation is nigh them that fear Him," from Sir W. Sterndale Bennett's *Woman of Samaria*; Miss Jessie Jones, who gained the first soprano prize at the late National Music Meeting at the Crystal Palace, sang the air, "Hear ye, Israel" from *Elijah*; Mr. Henry Guy (Silver Medallist, 1872), the aria, "Dalla sua pace" (*Don Giovanni*); and Mr. J. L. Wadmore, "Del minacciar del vento," from Handel's *Ottone*. The concerted vocal music included the finale from the first act of Mr. G. A. Macfarren's *Robin Hood*, sung by Miss Nessie Goode (Bronze Medallist, 1871), Miss E. I. Bewley (Westmorland Scholar), and Messrs. Dudley Thomas, Wadmore, Pope, and W. A. Howells; the chorus, "Be not afraid" (*Elijah*); the trio, "Night's lingering Shades," from Spohr's *Azor and Zemira*, sung by Miss Beasley, Miss Jessie Jones, and Miss Mayfield (Silver Medallist, 1871); the duet, "Come, be gay" (*Der Freischutz*), sung by Miss Llewellyn Bagnall and Miss Nessie Goode; and the trio (with chorus), "Hearts feel that love thee," from Mendelssohn's *Athalie*, in which the solo parts were sustained by Miss Bagnall, Miss Edouard, and Miss Bolton.

During a pause which followed Spohr's quintett, the prizes were distributed by Mrs. Gladstone, whom Sir W. Sterndale addressed as follows:—

"Madam,—As principal of this institution, allow me again to return you my sincere thanks for the honour you have done the directors and the committee in consenting to attend here this morning. I feel great pleasure, in which I am sure you will participate, in telling you that the number of students has considerably increased, more than 40 having entered this year, and the total at present being over 200. In an artistic sense the standard of excellence has been raised, and I have no hesitation in stating that we have found talent so remarkable, and so greatly in excess of former years, that it is a pleasure to us to increase those rewards which you have so kindly undertaken to distribute. I cannot let this opportunity pass without referring to the kind interest taken in the welfare of the Royal Academy of Music, and the advancement of the art of music in this country, by his Royal Highness the Duke of Edinburgh and the authorities of the Royal Albert Hall. The propositions made to us from time to time have been seriously considered; but it was found that we should not be justified in incurring the expenditure attendant on the removal of the institution, and, as the new accommodation offered presented but slight advantages over the premises we now occupy, we felt compelled to decline. In conclusion, I beg to tender my sincere thanks to the committee, professors, subprofessors, and the officers of the institution, for their untiring zeal and activity in each of their departments. The success which has followed their efforts you, Mrs. Gladstone, will now have the opportunity of estimating."

The following is a list of the prizes and their recipients, to each of whom Mrs. Gladstone addressed a few kindly words of encouragement or congratulation:—

Female Department.—Silver Medals.—Misses Emily A. Troup (pianoforte), Elizabeth Conolly (pianoforte), Amy E. Turner Burnett (pianoforte), Mary Taylor (general progress), Jessie Jones (singing), and Sarah A. Goode (singing). Bronze Medals.—Misses Emma Cornish, Isabella W. M'Carty, Eliza J. Hopkins, Emma A. Beasley, Llewellyn Bagnall, Alice Mary Curtis, Lavinia Sheehan, Johanna Ladovici, and Beata Francis. Books.—Misses Helen Pamphlon, Ellen Edridge, Maria Combs, Ethel Harraden, Catherine Beaumont, Mary Roffe, Clara Baley, Ellen Hancock, Elinor Blake, Edith Brand, Alice Chapman, Janie Burrough, Hannah Edouard, Mary E. Butterworth, and Mrs. Florence Marshall. Letters of Commendation. Misses Louisa A. Turner, Jane Whitaker, Constance Harper, Annie Bradley, Elizabeth L. Rothwell, Marion Green, and Fanny Boxell. Sterndale Bennett Prize (Purse containing ten guineas).—Miss Annie Jane Martin. Highly commended.—Miss Agnes A. Channell (silver Medallist, 1872).

Male Department.—Silver Medals.—Master Harry Walker (pianoforte), and Mr. W. A. Howells (singing). Bronze Medals—Messrs. Frederick Weekes, Frederick Done, Bernard E. Elmenhorst, J. L. Wadmore, and Henry A. Pope. A Prize Violin Bow, given to the institution by Mr. James Tubbs, of Wardour Street.—Mr. John H. Reed. Books.—Messrs. T. Matthay, Henry W. Little, Arthur J. Jackson, Edwin Hinchcliffe, Henry R. Rose, Dudley Thomas, Joseph A. Breeden, Alexander G. Jopp, Robert George, Louis N. Parker, Ladislas Szczepanowski, Charles J. Regan, Alfred Rhodes, and John H. Roberts. Sterndale Bennett Scholarship (two years' free education in the institution).—Master Tobias Augustus Matthay (re-elected in April last).

Westmorland Scholarship (£10 towards the cost of a year's instruction).—Miss Emma L. Beasley. Potter Exhibition (£12 towards the cost of a year's instruction).—Miss Florence Baglehole. Mendelssohn Scholarship (£20 per annum for two years).—Mr. Eaton Faning.

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Musical Notes.

THE Festival of the Three Choirs, which is this year to be held at Hereford, commences on the 8th of the present month. The chief works to be produced will be *Elijah*, *Jephtha*, Rossini's *Stabat Mater*, *St. Paul*, Sir Frederick Ouseley's new oratorio, *Hagar*, Spohr's *Christian's Prayer*, Handel's Chandos Anthem, "O praise the Lord with one consent," and the *Messiah*. There will also be concerts of secular music in the Shire Hall.

THE prospectus of the new National Training School for Music has been issued by the Society of Arts. The school is intended to provide gratuitous instruction for 300 pupils. Of the success likely to attend the experiment it is impossible, until further details are published, to form an opinion.

THE first report of the Committee of the Council of Education, by Mr. John Hullah, the musical inspector, has just been published. It is full of interest, and we hope to speak of it in detail next month.

MR. FRANK MORI, the well-known teacher of singing, has just died, in the fifty-third year of his age.

MR. CARL ROSA, the husband of the distinguished singer formerly known as Mlle. Parepa, has organised a company for the performance of English opera, and will make a provincial tour for about three months. The company comprises several names of eminence in their respective departments, and the repertoire includes no less than seventeen works.

AN amateur performance of Flotow's *Martha*, which appears to have been very successful, was given at Cork on the 8th ult., under the direction of Dr. Marks, the organist of the cathedral.

A NEW "School for the Higher Development of Pianoforte Playing" will be opened in London on the 1st of October. It will be on the model of the school founded with a similar object by the late Carl Tausig, at Berlin, of which Mr. Beringer was one of the Professors. Mr. Oscar Beringer will be the director, and will be assisted by Messrs. Franklin Taylor, Walter Bache, Fritz Hartvigson, C. Guenther, and E. Prout. The scheme of instruction, as given in the prospectus, seems excellent, and the enterprise deserves success.

FROM the official list of awards at the Vienna International Exhibition, it appears that only two English musical firms received medals—Messrs. Augener & Co., and Messrs. Kirkman & Son.

APPOINTMENT.—Mr. John Nutton (bass), of York Minster, to Magdalen College, Oxford.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

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The Monthly Musical Record.

OCTOBER 1, 1873.

MR. HULLAH'S REPORT ON MUSIC IN OUR TRAINING SCHOOLS.

WE mentioned in our last number the publication of the first annual report on the state of music in our training schools, from the pen of Mr. Hullah, the Government Inspector. The document in question is so full of interest, and the subject of which it treats is one of such importance, that we propose in the present article to give an abstract of it, adding such remarks of our own as may occur to us.

Examinations on the theory of music have been held, we believe, for several years, at the various institutions which exist in this country for the training of teachers of both sexes; but we gather from the report that a new feature has this year been added under Mr. Hullah's personal direction, in practical examinations, both on vocal and instrumental music. With that spirit of fairness which was to have been anticipated, and which we may say here so markedly pervades the whole report, Mr. Hullah, considering that the test was a new one, and the notice but short, made his standard somewhat lower and his examination less severe than may reasonably be expected in future years.

The course pursued by the examiner we give in his own words:—

"(1.) I heard the students—sometimes those of the first and second years together, sometimes those of each year separately—sing, under the direction of their own musical instructor, some two or three pieces of choral music previously studied.

"(2.) I then put into the hands of the second-year students (only), a piece of music, a copy of which (Appendix III.) follows this report, with which (it having been prepared expressly for the examination) it is certain they were previously unacquainted. Of this they sol-faed and sung (again under the direction of their own teacher) such parts as suited their voices, sometimes separately, sometimes simultaneously.

"(3.) After this I began the individual examination which was the principal object of my visit. For this I had selected a number of pieces, ranging from the simplest and easiest attainable to others of considerable difficulty. Of one of the former I put into the hands of the student before me the part suited to his voice, playing (myself) on the pianoforte or harmonium the other parts necessary to complete the harmony, but never that which he was to sing. If he sol-faed (on any method) or sung this fairly, I applied a somewhat severer test; never dismissing him till I had fully satisfied myself as to the extent of his capabilities.

"(4.) After hearing every second-year student sing, I heard those who could do so, play, on whatever musical instrument.

"(5.) When time allowed it I had the second-year students reassembled, and by way of revising my judgment of their powers I wrote on a board various passages, generally involving some common modulation or rhythmical succession. These were sung by volunteers—almost always, it proved, those to whom I had already given the best marks."

It will be seen that this plan was calculated to test thoroughly the abilities of each student; and the results obtained may be regarded as fairly showing the real musical proficiency obtained. On each of the five heads we have quoted, Mr. Hullah gives us the results of his experience. With respect to the first, he considers (and we fully concur in his opinion) that "the organisation of most of the training colleges is not favourable to the study and practice of choral music." This arises inevitably from the fact of these colleges being composed exclusively of students of one sex. Hence all the best choral works, being written for a mixed choir, are impracticable. Mr. Hullah mentions and deprecates the system existing in some places of transposing the soprano parts (in male colleges) an octave too low, or the tenor (in female colleges) an octave too high, as being "injurious as well to the voices as to the ears of those who are concerned in them." He suggests as a remedy that, where a male and female college are within reach of one another, the students should meet periodically to practise together; or, where this is impracticable, a few voices to complete each choir (soprano and alto for the male, tenor and bass for the female) should be provided periodically. It is only in the few mixed colleges "that general effects at all commensurate with the pains brought to bear upon the instruction of those who produce them can be realised." At the best, however, Mr. Hullah considers choral sight-singing but an imperfect test, and pithily adds, "The best of choirs contain many members only harmless because they do nothing."

On the second head, we will let the Inspector speak for himself. He says:—

"The piece of music (Appendix III.), a copy of which in the Tonic Sol-fa notation is also subjoined, was attacked by the second-year students, under the direction of their own teacher, in every conceivable fashion. It was sung, sol-faed—here on the 'fixed,' there on the 'movable' principle—to syllables, figures, letters, and inarticulate vocables. The result was generally unsatisfactory. The students in the training colleges have evidently not been sufficiently habituated to dealing, well or ill, with fresh music. Their reading is, for the most part, marked by the hesitation which results from an inability to take in more than one or two notes at a time. As a rule, they do not turn over a page till they have actually sung the last note upon it—an unfailing sign of a slow reader. It is greatly to be desired that more time be given in all the training schools to the *reading*—not necessarily to the 'getting up'—of fresh music."

These choral tests, however, Mr. Hullah says in another place, were introduced more for the sake of giving the pupils confidence for their individual examinations than with any other view; and it is from the results of these latter that the most accurate idea is to be obtained as to the actual proficiency of the students. A most interesting appendix to the report gives these results in a tabular form. Some of them are very curious. Mr. Hullah gives us the number of students of the second year presented for examination at each school, and the percentage of each who obtained the marks of "excellent," "good," and "fair," with the total of the three classes. It is singular that the two highest average totals—Swansea (9 pupils, total 99·99), and Bishops Stortford (24 pupils, total 91·66)—should neither have one pupil who obtained "excellent" marks, while two with much lower totals—Homerton and York—should each have the highest average awarded for excellence, viz., ten per cent. Both the highest and lowest totals were found in Wales, the former, as already mentioned, being Swansea, and the latter Carnarvon, with an average of 22·22. The average of "excellent" marks obtained was remarkably small, being for the whole of the male students only 3·53 per cent., and with the females only 1·10 per cent. Mr. Hullah makes the general remark that failures were much more frequent in time than in tune.

We must refer our readers to the report itself for the interesting remarks on the examinations in instrumental music. The Inspector considers that too little time and attention are given to this branch, and, indeed, to music generally. This he attributes partly to ill-contrived

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"time-tables," and partly to the popular fallacy that music is a mere recreation. On this point he says:—

"Writers on education, those at least who are not musicians, frequently confound the *study* of music with the *practice* of it, and treat both equally as 'recreation,' 'relaxation from severer studies,' and the like. I have often heard school managers and even masters—those, I repeat, who are not musicians—draw a distinction between music and those subjects which they are pleased to call 'intellectual.' The practice of music on the part of the most accomplished musician, calls into requisition a larger number of faculties—*e.g.*, power of sustained attention, quickness of eye and ear, readiness in turning to account knowledge already acquired—than almost any other pursuit or series of acts in which he could possibly engage. No doubt this practice is attended with a great deal of pleasure to the practitioner as well as to the auditor. But the exercise of a power already attained and the process of attaining it are very different things. Assuredly the latter as well as the former can be made interesting, and the degree in which it is made so will depend on the method and tact of the teacher. But that it can be carried on without trouble, as a kind of play; that the acquirement of anything worthy of the name of musical knowledge or musical skill can be 'made easy,' is an ignorant misapprehension or a wilful misrepresentation."

In the first appendix to his report, Mr. Hullah suggests that at least two hours a week be devoted to the musical instruction of the students of each year separately; and that no day be allowed to pass without musical practice under superintendence for which the musical instructor shall be responsible. All practical teachers will, we think, agree with us that this suggestion requires no more from either teacher or students than may reasonably be expected, if the musical education is to be anything better than a sham.

Mr. Hullah's remarks, in the latter portion of his report, on the various systems of teaching music are worthy of attentive consideration. With that marked impartiality which forms so noteworthy a feature of the whole paper, he earnestly deprecates any attempt to enforce the adoption of any one particular method of instruction in schools. In this we most thoroughly agree with him. Some of our readers may remember that when the London School Board, some time since, decided on the exclusive adoption of the Tonic Sol-fa system in the Board Schools, we (although, as will be known, ourselves favourably disposed towards that system) expressed a very decided opinion that the step was a mistake. Into Mr. Hullah's objections to the "movable *Do*" we have not now room to enter, and can only say that they seem to call for an answer from the Sol-faists, which will probably be forthcoming; but it is only fair to state that the students who had studied on this system appear, from the report, to have received the most perfect justice from the examiner; and that the fears which were expressed lest Mr. Hullah's known objection to the system should have (of course, unintentionally) biassed him seem to have been altogether groundless. We must, however, notice one point mentioned by the Inspector. He says that he found considerable difficulty in examining the Tonic Sol-fa pupils in harmony, owing to the large use of terms "which, however applicable, are certainly not commonly accepted among musicians." The same difficulty has presented itself to us in reading the Tonic Sol-fa works on harmony; and we cannot but think it a pity that the professors of this, in many respects so excellent system, should have adopted a nomenclature likely to a large extent to interfere with its general usefulness outside their own circle.

We recommend the whole report to our readers as one well worthy of their study, and congratulate Mr. Hullah on his really valuable contribution to our musical statistics.

WEBER'S "JUBEL-CANTATA."

BY EBENEZER PROUT, B.A.

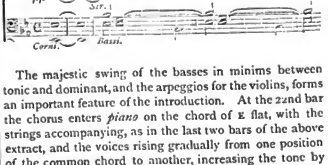
(*Continued from page 99.*)

HAVING in our August number given the readers of the MUSICAL RECORD some account of the origin and history of the *Jubel-Cantata*, I shall now notice the work itself. It is written for a very full orchestra, including four horns and three trombones, while the final chorus contains parts for no less than six trumpets. It may be remarked here that Weber would seem to have been the first composer to recognise all the advantages to be obtained from the judicious employment in the orchestra of a second pair of horns. It is true that other composers have occasionally written for four horns; indeed, an instance is to be met with in Handel's opera of *Giulio Cesare*, while Mozart employs them in *Idomeneo* (and, curiously enough, in none of his later operas), and Beethoven, in his later works, uses them somewhat freely. Still none of these composers seem to have employed the instruments so systematically and effectively as Weber does—in the introduction of the overture to the *Freischütz*, for instance, or in certain places of the present work where chords for the four horns give great richness to the tone of the orchestra in its middle registers. How Weber's method of treatment has been still further developed by modern composers, may be seen in such passages as the quartett for horns in the opening symphony of "Jadis regnait," in the first act of *Robert le Diable*, or in the introduction to the third act of the *Meistersinger*.

The opening chorus of the cantata,

"Erhebt den Lobgesang,
Orgel und Glockenklang"

(*Allegro maestoso*, C, E flat, 181 bars), arrests attention from the very first bars, by the dignified and, at the same time, festive tone of its commencement. The first four bars will sufficiently indicate the character of the music:—



The majestic swing of the basses in minims between tonic and dominant, and the arpeggios for the violins, forms an important feature of the introduction. At the 22nd bar the chorus enters *piano* on the chord of E flat, with the strings accompanying, as in the last two bars of the above extract, and the voices rising gradually from one position of the common chord to another, increasing the tone by degrees up to a *forte* on the dominant seventh, till at the words "Schwinge dich himmelan" an imposing *fortissimo* bursts forth, the whole force of the orchestra entering for the first time. The vigour of the choral progressions is so striking that space must be spared for an extract.

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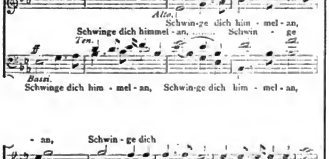
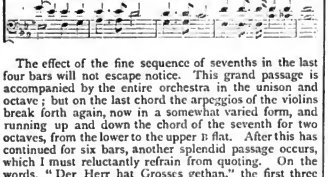
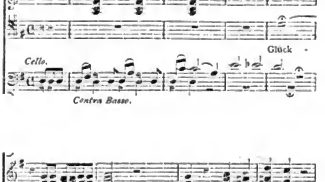
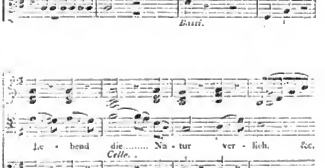


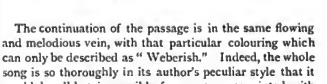


The effect of the fine sequence of sevenths in the last four bars will not escape notice. This grand passage is accompanied by the entire orchestra in the unison and octave; but on the last chord the arpeggios of the violins break forth again, now in a somewhat varied form, and running up and down the chord of the seventh for two octaves, from the lower to the upper B flat. After this has continued for six bars, another splendid passage occurs, which I must reluctantly refrain from quoting. On the words, "Der Herr hat Grosses gethan," the first three words are enunciated in unison by the chorus unaccompanied, all the voices dropping an octave from the upper to the lower F flat on the word "hat;" then at "Grosses gethan" the chord of C flat crashes down in the most unexpected manner, the full power of the entire orchestra joining the voices. But the whole movement is so full of noteworthy points, that to do justice to it one would have to write at least three columns, and to quote about half the music. Another thirty bars of a similar broad and jubilant character brings us to a lovely episode in A flat, in which the solo voices (soprano, tenor, and bass) are introduced for the first time. Here, in accordance with the changed feeling of the words, "Anbetend sinken wir vor deinem Throne nieder," the sentiment of the music is completely altered. The solo parts consist chiefly of long-sustained notes, and at the close of each phrase the chorus enters *pianissimo*, repeating the words just uttered by the principal singers. A repetition in an abridged form of the first part of the chorus brings this splendid movement to a brilliant conclusion.

After this preliminary song of praise, a recitative and air for tenor, "Glücklich Volk, dem Segenspenden" (G major, ☵, 166 bars), introduces what may be called the proper subject of the cantata. The recitative enumerates the natural advantages of the land of Saxony, which the poet describes as the "garden of God, the temple of Nature;" it speaks of its fruits, flowers, corn-fields, vineyards, and "veins of shining metals, winding in the bowels of the earth like the silver streams that glitter in the light as they flow through the emerald moss." At the beginning of the recitative the subject of the following air is heard as a most effective flute solo, and fragments of the same theme are introduced as interludes between the phrases of the recitative, thus giving unity of design to the whole. In the air that follows, the nation is congratulated that Providence has sent them an "upright, gentle, and wise" ruler over their land. It commences thus:—







The continuation of the passage is in the same flowing and melodious vein, with that particular colouring which can only be described as "Weberish." Indeed, the whole song is so thoroughly in its author's peculiar style that it would be all but impossible for any one acquainted with his works, if he heard this song without knowing what it was, to be in any doubt as to its composer. It should be added that it is not only most charming music to listen to, but particularly grateful to the performer. The voice part lies exactly in the best part of the tenor range, and a good singer could not fail to make a great effect with it.

The following number of the cantata, though not so entitled, is in reality a grand scena for soprano. After a recitative of what may be called general reflections, we reach a movement in A minor, 3-4, *con moto*, "Nach der Krankheit bangen Tagen," describing the grief of the populace when their king was attacked by illness. This piece, of a plaintive character, is instrumented with great delicacy. The accompaniments are chiefly for strings, but a few notes for solo wind instruments are occasionally introduced, with great effect. The movement is but short—only twenty-seven bars—and leads us with a half-close to the following prayer for the king's recovery, "Herr, erhalt' das theure Leben" (A major, 6-8, 42 bars). It opens with the following phrase:—

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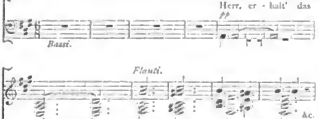
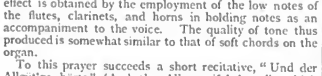
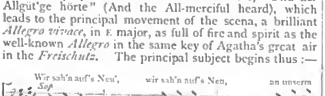


Towards the close of the prayer a beautiful orchestral effect is obtained by the employment of the low notes of the flutes, clarinets, and horns in holding notes as an accompaniment to the voice. The quality of tone thus produced is somewhat similar to that of soft chords on the organ.

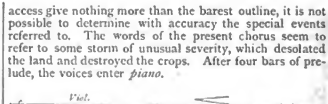
To this prayer succeeds a short recitative, "Und der Allgut'ge hörte" (And the All-merciful heard), which leads to the principal movement of the scena, a brilliant *Allegro vivace*, in E major, as full of fire and spirit as the well-known *Allegro* in the same key of Agatha's great air in the *Freischutz*. The principal subject begins thus:—

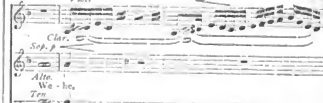




Through the whole movement the same joyous character prevails. The orchestration is rich and full without being noisy; for, with commendable moderation, Weber has abstained from the use of the trumpets and drums, though the feeling of the music might well have warranted their introduction.

The last notes of the concluding symphony of this air lead by an interrupted cadence to a short recitative for the tenor, which introduces the chorus (No. 4), "Wehe, schaut die Wolken" (D minor, 𝄵, 62 bars), one of the shortest, but at the same time one of the most characteristic movements of the work. To understand all the allusions of the text, one would have to be fully acquainted with the history of Saxony during the whole reign of Friedrich August I.; and as the historical works to which I have access give nothing more than the barest outline, it is not possible to determine with accuracy the special events referred to. The words of the present chorus seem to refer to some storm of unusual severity, which desolated the land and destroyed the crops. After four bars of prelude, the voices enter *piano*.





Those who know Weber will see at once what is to be expected from such a commencement as this. The low holding notes of the clarinets are an example of what Berlioz so happily terms the "darkly threatening" effects of those instruments, of which Weber was undoubtedly the inventor. Nine bars later the character of the music changes, and at the words "Unheil naht auf wilden Sturmen," an *Allegro vivace* in 6-8 time commences, the whole orchestra, except the trombones, which are not used in the movement, entering *fortissimo*. The violins rage along in incessant semiquaver passages, accompanying crashing chords for the voices and wind instruments, the effects of the discords (diminished sevenths, &c.) *sforzando* for the four horns being particularly noticeable. Unfortunately quotation is impossible, as one would have to transfer the whole score to our columns; but our readers will perhaps get an idea of the effect if I compare it to the stormy parts of the overture to *Der Beherrscher der Geister*, with which most are probably acquainted. This fine chorus dies away with a solemn *pianissimo*.

(*To be continued.*)

THE NEW "COTTA" EDITION OF THE PIANOFORTE CLASSICS.

FIFTH ARTICLE.

In our last article we spoke of Bülow's volumes of Beethoven in their mechanical aspect. We will now proceed to give some examples of what may be called the aesthetic remarks of the editor. In these, as might be expected, the personality of the illustrious pianist stands forth more clearly. We see in him a man who not only understands,

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but *feels* Beethoven to his inmost heart, and who, besides, possesses no ordinary power of word-painting. Yet, with the modesty of a true artist, these notes, though full of his individuality, never make us lose sight of the composer, and think merely of the editor. It is as though Bülow said to us, "It is thus Beethoven speaks to me; this is the impression his music produces on my mind;" and many of his notes are truly remarkable for what the Germans call *Geist*—a word for which, unfortunately, we have no satisfactory equivalent in English.

We cannot do more than make a small selection from the numerous annotations with which these volumes abound; and all are so interesting that we might almost select at random. Of the passages in the finale of the sonata, Op. 57, Bülow says, "In this piece, one of the most passionate which the composer has created, all the passage-work must everywhere tremble and glow with the most excited animation." Again, of the sixth variation in the finale of the fantasia, Op. 77 (that in which the melody is in the lowest octave of the bass), he says, "This variation must be played *à la Caliban*, with humorous unwieldiness, just as the preceding one reminds the player of *Ariel*."

Von Lenz was, we believe, the first to remark that Beethoven's piano sonatas are very frequently like sketches for the orchestra. Bülow would seem to have had the same thought in his mind in penning the following note, on the opening of the andante in the sonatina, Op. 79:—"We must imagine this first theme played by wind-nstruments, such as clarinets and bassoons; one bar before the middle portion of the movement, the muted strings enter, while flute and oboe alternately perform the melody."

The whole of the remarks on the great sonata, Op. 81 ("The Adieu, Absence, and Return"), are unusually rich in interest and instruction. We can only quote one or two as examples. Of the dialogue near the close of the first allegro (Pauer, p. 304. line 2. bar 3) he says, "How this dialogue is to be played with beauty and effect cannot be taught. For however pliant the touch of the piano may be—and on our modern grands it can be elevated to a most expressive song—the feeling for its modulation must be inborn." On the transition from the andante to the finale of the same sonata we find this note: "These six last bars of transition to the finale belong to the finest and tenderest * inspirations of the tone-poet. The grief of him who mourns over the absence of the beloved one has expressed itself in a wailing monologue; there follows a moment of unconsciousness, gently pervaded by a premonition of the near return of the other. We see him walking in solitude, on the earth are fixed his eyes, which suddenly sparkle; he raises his eyes—a cry of rapture, and now in hot haste toward the newly found one! Another composer might have painted the scene in coarser colours, but certainly not more plastically, expressively, and finely. The monologue is now in the last movement, succeeded by one of the most extatic of dialogues, which can only find its peer in Richard Wagner's *Tristan und Isolde* (Act ii. scene 2). We recommend the poetry and music of this scene for a comparative auxiliary study, from which many a useful hint can be obtained for the performance of this sonata. So, at least, the editor has found."

We must only quote one more note from the fourth volume, referring to the last eight bars of the first movement of the sonata, Op. 90:—"This final refrain, or epilogue, should be played somewhat broader, as if accompanied by a long-drawn breath, but more with a uniform ritenuto than a ritardando. The closing bars must be whispered as modestly and simply as possible, *i.e.*, without any unsuitable pathetic dragging of the time."

Of the fifth volume, which deals with the works of the so-called "third style" of the master, we despair of giving our readers any adequate idea. It is not many years since the last five sonatas of Beethoven were looked upon as musical enigmas—by many even as the aberrations of an exhausted genius. Even as recently as 1855, Von Lenz, perhaps the most enthusiastic worshipper of Beethoven who ever lived, showed in his book, "Beethoven et ses trois Styles," a marvellous want of appreciation of these works; though when he wrote his later and larger book on the same subject, his eyes had evidently been opened. These sonatas are now esteemed as among the greatest conceptions of their author; and no one probably has drunk more deeply into their spirit than Bülow. His remarks on their meaning and the method of performing them make this volume one of the most valuable contributions to musical literature which has ever been published. Many of the notes, however, are far too long for quotation—indeed, in many places of this volume the foot-notes occupy half the page. We can merely give a few of the shorter ones, and refer our readers, as before, to the work itself for the others.

Of the trio to the march in the sonata, Op. 101, the editor says, "He who sees in this canon only a clever 'mathematical' combination, and does not feel himself warm towards the melodic charm of its lovely arabesques, will do well not to play it at all." Concerning the exquisite melody in the finale of the same work (Pauer, p. 326, last line, fourth bar), he writes, "Even in the specifically humorous, or rather cheerful allegros of the Beethoven works of the last period, are found lyric melodies, which require an almost glowing performance, full of passionate swing. The progression of sixteen bars which begins here must be played with that warmth which cannot, unfortunately, be learnt from Germans, but rather from violinists of the Belgian or French school." The fugue of the same movement gives occasion to a most interesting dissertation on the later fugal style of Beethoven, which we reluctantly forbear from quoting in full. His general dictum is that "for Beethoven the fugue-form is the same as for Wagner's dramatic poems the music, not the *end*, but the last and highest means of intensifying the expression. Hence the passionate, to some extent electrical, character of the Beethoven fugue, which has nothing to do with that objective, purer, classical beauty of form of Bach's 'fugue for its own sake.' (*Selbstzweck-Fuge.*)" The whole of Bülow's remarks on this subject, both here and in connection with the fugues of Op. 106 and Op. 110, are most valuable, and furnish material for thought to the earnest student.

The colossus of pianoforte music, the great "Op. 106," which we might term the "choral symphony of sonatas," so long the bugbear of pianists, is annotated with a fulness worthy alike of its difficulty and its beauty. We will give two or three examples. The first refers to the variation of the principal subject in the wonderful adagio (Pauer, p. 346, lines 3, sqq.). "A perfect performance of this metamorphosis of the theme, which truly is of more than earthly beauty, is only to be thought of after one has completely lived in its minutest details. The player should first compare the variation bar by bar with the original presentation of the theme. Until we have assimilated these incomparably expressive arabesques, so as to know them by heart without the least fault of memory, a consciously correct (*i.e.*, here 'beautiful') reproduction is not to be thought of. As a useful auxiliary study, we

* "Geist-und gefühlsvollsten." We give the expressive original, finding it impossible to translate it worthily.

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recommend the variations in the adagio of the ninth symphony (transcription by Franz Liszt), which are more easily intelligible in so far as they breathe a less 'ascetic' sublimity." Of the last return of the subject (Pauer, p. 350, line 3) Bülow says: "The necessity of a fundamentally different performance of the theme in this place is apparent. Here it is no longer a heart-rending grief that speaks, but, as it were, a tearless resignation, stiff in death. Use as few dynamic gradations as possible, and be content with a long-drawn (*langathmigen*) performance of the prescribed ritardando." In the course of his remarks on the great fugue which forms the finale of the same sonata we find the following:—"It will be entirely the fault of the *player* if the work produces the impression of dry intellectual workmanship and cleverness destitute of invention."

Of the fugue in the sonata, Op. 110, the editor writes: "The construction of the fugue itself is throughout intelligible; the task of the player is to perform each single part, without interruption or exception, as an expressive song. All is the purest gold of melody, and the tone-poet has fully carried out what he said to Carl Holz, the second violin of his quartett, in words which have become famous: 'There is no art in *making* a fugue; I have made dozens when I was studying. But imagination will also claim her rights, and now-a-days, to the ancient form another, a really poetical element, must be added.'"

We pass over many more interesting notes, which only want of space prevents our quoting, to refer to the annotations on the remarkable "33 Variations, Op. 120." This extraordinary work, which from its great difficulty is but little known to pianists, would seem to be an especial favourite with Bülow; for his remarks are even richer and more important than usual. We must, as before, content ourselves with a very small selection from them. Of the general scope of the work he says: "The editor sees in this gigantic tone-poem a kind of microcosm of the entire Beethoven genius, nay, even a reflection of the whole tone-world. All evolutions of musical thought and fancy, from the loftiest meditation to the wildest humour, find their completest manifestation in this work. Inexhaustible is its study, unconsumable the nourishment offered in its contents to the musical brain of entire generations. A more brilliant proof of the non-diminution, yea, of the highest increase of his creative power in the beginning of his old age, has never an author given to the world. The want of appreciation in which for many years after its publication it was left to neglect is explained partly by the dulness of contemporary artists, partly by the relatively higher point of culture on which it stood. To feel this, let the reader take in hand the fifty variations on Diabelli's waltz by the most renowned composers of Germany, which were published at the same time with these; the scarcely credible abyss which we see between them, gives us first a correct measure of the solitary height on which Beethoven stood." At the third variation, we read, "Already in the first variation the composer, in a heroic march, has turned the back of his theme on the material world; the second plays already in the regions of aether, and with the third we are translated to yet higher spheres." Again, of variation fourteen, "To play this wonderful movement with that, I might say, sacerdotal solemnity in which it is conceived, let the fancy of the player bring before his mind's eye the lofty arches of a Gothic cathedral." Of variation twenty, "Let the player strive to combine with a tenderly mystical touch (we might call the piece 'The Oracle') the greatest possible richness of tone, so that an effect shall be attained reminding us of the veiled registers of the organ." With one more note we must leave the volume—that to variation thirty-one:—"We might call this piece, which is alike deep and tender in its feeling, a reproduction of the Bach adagio, just as the following double-fugue is of the Handel allegro. If we add to these the final variation, which may be considered a kind of renaissance of the Haydn-Mozart minuet, we possess in these three variations a complete compendium of the history of music. Hereby our assertion is justified, that Beethoven's Op. 120 reflects an image of the entire universe of music, such as only the giant spirit of this greatest of all tone-poets could have concentrated within it, and at the same time marked with the most individual stamp of his genius."

We take leave of these volumes with a feeling that we have done them most imperfect justice. We might have easily extended our notice to double its present length, without exhausting either the materials at our command or, we trust, the patience of our readers. Our object has been to draw the attention of musicians to a work which is, so far as we know, unique; and we believe that all who will get the book for themselves will indorse our opinion as to its remarkable value. We would suggest to the publishers the expediency of issuing an English version of it. The difficulties in the way of the translator would no doubt be great; but the benefit to musicians in this country would more than compensate for the trouble involved in bringing it out.

MENETRIERS, TROUBADOURS, AND MASTER-SINGERS.

RICHARD WAGNER'S *Der Tannhäuser* and *Die Meistersinger von Nürnberg* are names which are now in everybody's mouth, and it may therefore not be uninteresting to examine the origin and peculiarity of the above two guilds, which fill an important chapter in the history of music, and have in some degree helped to cultivate, popularise, and improve both *vocal* and *instrumental* music. The menestrels, menestrieri, menetriers, ministrales, chanterres, jongleurs, die fahrenden Spielleute, vagrants of the mediæval times, are, according to the most diligent researches, descendants from the Roman comedians (histriones, or pantomimi joculatores). They existed since the eighth century in France and England, Italy and Germany. Generally they performed *secular* music. The name *Jongleur*, from the provençal *joglar*, which is again derived from the Latin *jocus*, meant in the middle-Latin music, or musician. The duties of a jongleur were manifold. Besides understanding how to sing, to play an instrument, and to dance, he was expected to be also an efficient rope-dancer, an expert in somersaults, able to jump through hoops, and lastly, to imitate the singing of the birds. The jongleur was therefore a person whose talents were very versatile. Some of our present clowns remind us of the jongleur of the Middle Ages. The troubadours, or minstrels, however, belong to a much more aristocratic grade of society. Mostly coming from the Provence, they occupied themselves with inventing poetry, and with furnishing at the same time the music to it. The word troubadour is derived from the provençal *trobar*, *trobaire*, which means to invent. The troubadours were mostly of noble birth, sometimes even princes, and disdained to make a profession of their art as incompatible with the dignity of their social position. As some of them were not efficient in performing their own productions, they engaged menetriers and jongleurs for such performance, and only in such cases were these treated with a certain respect; otherwise, they had to put up with very harsh treatment—they were deprived of all civil rights, their children were considered illegitimate,

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and the Church sent forth its anathema against them. Only in France they enjoyed a little more indulgence. But generally these poor homeless people wandered about in smaller or larger numbers, men, women, and children, from town to town, from market-place to market-place, and from castle to castle. To the nobles they sang the romances and ballads of the troubadours, whilst the common people were regaled with the most equivocal jests, and with acrobatic feats. Generally they recited and sang from memory; but it may be possible that some of the menetriers put their tunes down on paper. The instruments with which they accompanied their songs were the *harp* and the so-called *paisant's lyre;* later the *rebec*, a kind of violin, with three strings, and played with a bow, was very popular for this purpose. During the 12th and 13th century they possessed a larger number of instruments; and the troubadour Quirault de Calanson (who wrote a book of instruction for menetriers) names as instruments the *drum* and *kettledrum*, the *castagnettes*, the *symphony* (called later a kind of clavicembalo), the *mandora* (a kind of mandolina with eight strings), the *rota* (or rocta, crwth, crowde) with seventeen strings, the *violin*, the *bagpipe*, the *lyre*, and the *psalterion* (psaltery, a flat instrument in form of a trapezium, or triangle truncated at the top, strung with thirteen cords of wire, mounted on two bridges at the sides, and struck with a plectrum, or crooked stick). Another troubadour, Bertrand de Born, mentions *horns*, *trumpets*, and *troubones*. In the subjoined verses we find also the names of the following instruments:—

> Ge sai juglere de *vièle;*
> Si sai la de *muse* et de *frestele*,
> Et de *harpe* et de *chiphonie*,
> De la *gigue*, de *l'armonie*,
> Et le *saltaire*, et en la *rote*.

Vièle is the peasant's, or common lyre; *muse* (cornamuse, musette) is the bag-pipe; *frestele* is a kind of pan-pipe; *gigue* is considered by some to have been a kind of flute, but others, again, take it for an instrument with strings like a cyther; *saltaire* is the above-mentioned psaltery; about the *chiphonie* and *l'armonie* nothing is known, but the similarity of the word chiphonie with symphony allows the supposition that it was either the same instrument as mentioned before, or an instrument which allowed the polyphonic treatment. The songs which were performed by the menetriers consisted of the following species:—1st. *Lais*, treating of cheerful or melancholy subjects; also subjects of love. 2nd. *Romans d'aventures*, or adventures of the vagrant knights. 3rd. *Sirventes*, songs of praise, or of reproach on certain persons or public subjects (all love matters excepted); generally the *Sirventes* were songs written by the troubadours in honour of their patrons, the word coming from servire, to serve. 4th. *Pastorelles*, the songs of shepherds. 5th. *Plaintive songs* (planti) on the death of a friend, a hero, or a beloved, &c. 6th. *Tenzonas*, warlike songs. 7th. *Canso, chansos*, or "*unicia chanso*" (canzonettas), dedicated solely to love and to the praise of God. 8th. The *day-song* (*alba*), or dawn-song, describes the happiness of two lovers who complain the approaching morning. 9th. The *evening-song*, or *serena*, describes the longing of the lover for the approaching night; and 10th. The *canson redonda*, round, or ballad, which was used for dancing. The peculiarity of this last consists in the last verse of a strophe being used as the first of the following, so that the construction resembles the rings forming a chain.

The menetriers, notwithstanding their being treated with contempt by their contemporaries, are still a most important body in the history of music and the development of the national song, and the song in general is greatly due to them. Without them, it is highly improbable that communication between the troubadours and the common people could have taken place. The menetriers, as servants of the aristocratic troubadours, sang the people's songs at the courts of the nobles, and again transplanted the songs of the better educated troubadours into the circle of the people. Besides, as the anathema of the Roman Catholic priesthood was launched against all secular songs, and the people were forbidden by the clergymen to amuse themselves with even the most harmless love or convivial songs, the menetriers, those poor fugitives, carried the song about with them, and worked secretly to keep it in the people's memory. In our next sketch we shall try to describe the activity of the troubadours, minstrels, and minnesingers. The present chapter on the menetriers, or jongleurs, must be considered as a kind of introductory chapter.

E. PAUER.

(*To be continued.*)

BIRMINGHAM MUSICAL FESTIVAL.

THE festival held at Birmingham during the last week of August was the thirty-first held there since 1768. The band and chorus engaged numbered 505 executants—exactly the same number as that employed at Bonn for the late Schumann commemoration, but with smaller chorus and larger band. The soloists were Mdmes. Tietjens, Lemmens-Sherrington, Albani, Trebelli-Bettini, and Patey, Messrs. Sims Reeves, Vernon Rigby, Cummings, Santley, and Foli; organist, Mr. Stimpson; conductor, Sir Michael Costa.

In the absence of our usual correspondent, to whom a holiday was due after his "assistance" at the late Schumann commemoration, we cannot perhaps do better than call attention to the critique contributed to the *Guardian* by Professor Oakeley, of Edinburgh. From Bonn to Birmingham, the Professor remarks, is indeed a change of scene, of climate, of people, and of manners, and the contrast in almost every respect is complete between the musical festival at the quiet University town on the Rhine, and this English midland gathering at the capital of the "Black Country."

> "And this contrast between the two places and the two countries is, to a certain extent, reflected in the choice of musical English and German festivals. At the former the selection has, as has been often urged, a strong commercial flavour, which has been by no means less perceptible than usual this year at Birmingham. Those works which have drawn and paid best in former years have for that reason been repeated at the morning—or most important—performances, only one morning being thus left free for the introduction of novelty or for the advancement of art."

Thus, the first morning (Tuesday) was devoted to a performance of the *Elijah*, for the tenth time consecutively since 1846. On the second morning Mr. A. S. Sullivan's oratorio, *The Light of the World*, was produced. On Thursday morning the *Messiah* was given for the thirty-first consecutive time since the first festival in 1768. On Friday there was a miscellaneous selection, including Spohr's cantata, "God, thou art great;" an "Ave Maria" for four voices, and a "Cantemus Domino," by Rossini; of which the first is described as less operatic in style than that usually associated with the "Swan of Pesaro," but as a piece which produced little impression; and the second as by far the more interesting, and as containing some effective, if not very strict, writing in eight real parts. The first part of the programme concluded with a splendid performance of Haydn's *Imperial Mass*, the second part being devoted to a selection from *Israel in Egypt*, some of the mighty choruses from which seemed more than ever effective, the "Horse and his rider," however, con-

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trasting strangely with Rossini's setting of the same words, which had been heard an hour previously.

The argument or story of the libretto of Mr. Sullivan's oratorio, *The Light of the World*, may be thus told in the words of its compiler, Mr. George Grove, of the Crystal Palace:—

"After a prophetic introduction taken from Isaiah (the 'evangelical prophet'), the first scene is laid at Bethlehem. The shepherds watch their flocks by night, when an angel appears to them, and brings 'good tidings' of the birth of the promised Saviour. They go to Bethlehem, reflecting on the fulfilment of the prophecy concerning Christ. The Virgin Mary, in answer to their salutations, pours forth her gratitude to the Almighty for His favour, and they depart glorifying God. The rest of the scene embraces the warning by the angel to the parents of Jesus of Herod's design, the lament and consoling of Rachel in Rama, and the promise of God's blessing upon the child.

"Scene II.—Nazareth.—Our Lord appears in the synagogue, and after reading from Isaiah, presents Himself to His listeners as the object of the prophecy. Upon their expressed amazement and incredulity, He reproaches them with their continued unbelief, and, goaded to rage by His numerous instances of God's favour to those whom they looked upon with contempt, they drive Him out of the synagogue. Left alone with His disciples, who proclaim their faith in Him, He exhorts them to bear their persecutions with meekness, and to judge not that they be not judged, relying on God's unfailing justice.

"Scene III.—Lazarus.—Being told that Lazarus is sick, Christ expresses His determination to go to him. A disciple endeavours to dissuade Him from going again to a place where He has but lately escaped further persecution; but, undeterred by this, our Lord persists in His resolve, and the disciples, after being told plainly that Lazarus is dead, accompany Him.

"Scene IV.—The Way to Jerusalem.—Although warned by a disciple that the chief priests and scribes, alarmed at the numbers who believed on Him, were resolved upon His destruction, Christ pronounces His intention of going up to Jerusalem, indicating His foreknowledge of the fate awaiting Him, by saying that no prophet could perish out of Jerusalem. Men, women, and children all welcome Him as a King—the Son of David—and after prophesying and lamenting the fate of the city, our Lord enters, amidst the triumphant hosannas of the crowd.

"Part II.—The scenes of the second part are laid entirely at Jerusalem. After the overture, which is intended to indicate the angry feelings and dissensions caused by our Lord's presence in the city, it opens with the discourse containing the parable of the sheep and the goats. The people hearing it wonder at its boldness, and express their belief that 'this is the Christ.' A ruler argues with them, and contemptuously asks if Christ shall come out of Galilee: the people are still unconvinced, and Nicodemus, striving to reason with him, the ruler retorts angrily. The women seeing the end is at hand come weeping and bewailing to Christ, who bids them not weep for Him, but to be of good cheer—'I have overcome the world,' are His last words. The chorus describe His sufferings and death, and the next scene opens at the sepulchre in the early morning. The grief of Mary Magdalene is soothed by the angel, who tells her that Christ is risen, and, reminding her how He had foretold His death and resurrection while He was yet in Galilee, comforts her with the words, 'God shall wipe away all tears.' The disciples acknowledge that Christ has risen, and that God has caused the light to shine in their hearts, making all things new; and after an earnest exhortation from one of them to follow in their Master's steps and fight the good fight of faith, they glorify God for the triumphant close of their Lord and Master's earthly labours."

Professor Oakeley writes of the work as follows:—

"Such is the sublime subject which Mr. Sullivan has undertaken to illustrate in the highest form of musical composition—that of oratorio. Here is a theme almost identical with that of Handel's *Messiah*, and in the last are some of the grandest passages in the New Testament—a theme which has very rarely been approached by the greatest musicians. It will readily be understood that success in giving adequate musical expression to so tremendous a subject would place the composer on the highest pinnacle of fame. If, then, the young composer has failed in his most ambitious or audacious (as some have said) attempt to grasp and depict musically the Life of Christ on earth, our readers will not be surprised. It would be an ungrateful task to mention in detail the instances of failure throughout the work in rising to the dignity of the subject, a realisation of which never seems to be approximated. Suffice it to say, that, as was to be expected, the most solemn part of the text is treated in the weakest manner; —for instance, in Part II., those glorious verses—our Lord's own words—(31 to 46 of the 25th chapter of St. Matthew), commencing 'When the Son of man shall come in His glory,' and ending, 'These shall go away into everlasting punishment; but the righteous into life eternal.' But gladly avoiding further criticism of a work so disappointing, let us single out those points in it which are most interesting. Firstly, the instrumentation is continually excellent, and indicates Leipzig training, much study, and much knowledge of effect. In fact, the 'colouring' seems to be the best part of Mr. Sullivan's work. The solos are wanting in interest; but the following choruses contain many fine points:—'In Rama was there a voice heard,' in which the harmonies are beautiful, and the whole treatment of the sad text excellent, especially the admixture with chorus of the solo 'Rachel weeping for her children,' and of organ with band. More striking is the chorus 'He shall stand and feed,' which was encored. The 'Nazareth' scene is very dramatically conceived, and ends with an effective chorus. That, however, at the close of the next scene ('Lazarus') is the best chorus in the work, 'The grave cannot praise Thee.' The chorus of children, 'Hosanna to the Son of David,' which shows the composer's early ecclesiastical training, is another good feature in the next portion, 'The way to Jerusalem,' and was encored. From this point there is not much interest until the unaccompanied quartett, 'Yea, though I walk through the valley of the shadow of death,' most admirably sung by the four principal singers, and encored. The final chorus, 'Now is come salvation,' is also one of the best in the work.

"At the close of his oratorio, which was most admirably performed by all concerned, the composer was much applauded by executants and by audience."

The programmes of the evening concerts are described as again unworthy of the occasion:—

"Two new cantatas by Italian composers resident in London were produced, and, despite lack of originality in the music and uninteresting *libretti*, seemed to please the Birmingham audiences. The rest of these programmes have chiefly consisted of the usual hackneyed selections at our concerts. The names of the two best composers of concert songs, which are seldom absent at similar occasions abroad—Schubert and Schumann—did not occur once in the three programmes. The standard of musical taste, both of those who select and those who hear, is shown by the more frequent occurrence of operatic music, especially that by Rossini, than of concert music in the miscellaneous portion of those festival concerts. One of the 'Rossini fragments' introduced on Wednesday, entitled 'Hymn of Peace,' which was probably composed for a Paris mob to sing in the open air, and has been lately published in London with an adaptation for England under the title of 'National Hymn,' is, to speak plainly, miserable trash, and would not be tolerated by an audience of taste. The phrase on the words 'with success' is vulgar to the last degree; and the whole piece may be characterised as 'street music.' When it is added that the English words commence, 'O Lord most High, Who art God and Father,' the horrible incongruity between text and music may be imagined. Had this piece been played—not sung—to the riff-raff outside the Town-hall, it would have been more in place than inside a festival concert-room.

"The cantata produced on Tuesday evening by Signor Schira (composer of the English opera *Mina*, of *Nicolas di Lappi*, and the operetta *The Earring*, given in London last year, &c.) had a favourable reception. The work, composed for this festival, is entitled *The Lord of Burleigh*, and its motto is Tennyson's—

> 'He is but a landscape-painter
> And a village maiden she.'

"The words are by Mr. Desmond L. Ryan, and the following is the argument:—

"The scene is laid in a rural village in harvest time, where the villagers are discovered making ready for the celebration of the marriage of Marian, the village belle, with Cecil, the young landscape-painter. Under this disguise, Cecil, Lord of Burleigh, has left his home to woo the rustic beauty, and his absence being prolonged and unexplained, his steward, Trueman, sets out in search of him. For three days the expedition has been fruitless, until he comes face to face with the object of his quest; failing, however, to recognise his master in the poorly clad artist, Trueman is sent away upon his useless errand, and the marriage ceremony then takes place: the sonorous voices of the priests, and swelling tones of the organ, rising above the mingled streams of the rustic procession, the merry voices of the villagers, and the dances with the rura

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accompaniment of pipe and tambor. The wedding festivities concluded, the artist and his bride set out with the avowed object of seeking their fortunes, joined by Constance, who has begged hard to be allowed to unite her destiny with that of her old playmate. When some distance upon their journey, foot-weary and worn, they come upon a lordly mansion, standing in stately grounds. Marian clings to Cecil in amazement as they pass unrestrained through the gates; but Cecil has flung off his disguise, secure in the knowledge that Marian loves him for himself and not for his wealth, and declares before his assembled retainers that Marian is his wife, and accordingly Lady Burleigh. An interval elapses, during which Cecil and Marian had lived happily together; but the free spirit of the rustic maiden has so suffered from its restraint that a deathly languor has settled upon her. Feeling her end approaching, Marian tearfully takes leave of her adored husband and her faithful companion Constance, and, as she expires, the voices of angels are heard singing in joyful accents as they bear her to her eternal home."

Signor Schira's music is spoken of as often catching and tuneful, and as showing much knowledge of vocalisation, if not of vocal scoring. But it is deficient in originality, and the orchestration is noisy and often inartistic; and it must be added that the selection of the work neither does credit to those who arrange these festival programmes, nor justice to musicians who have shown far greater ability than the Italian composer of *The Lord of Burleigh*. In the second part of this concert two great overtures were superbly played—Beethoven's *Leonora*, No. 3, and Cherubini's *Anacreon*.

The second concert opened with Beethoven's symphony in C minor, which was performed with great precision, fire, and brilliancy, but without very much enthusiasm on the part of band or conductor. It is satisfactory to learn that the applause at the end of the finest music introduced at these concerts was general, loud, and long. A symphony by another great master at each of the other two concerts would evidently have been acceptable. The only novelty in this programme—with the exception of the so-called "National Hymn" mentioned above—was Mr. Macfarren's well written overture to *St. John the Baptist*, in which there is good sterling musical thought, although the connection between the music and its subject is not apparent.

The first part of the third concert was taken up with the performance of Signor Randegger's dramatic cantata, *Fridolin*, or *The Message to the Forge*—an attractive subject to a country of ironmasters and miners. The libretto, by Mdme. Rudersdorff, is founded on Schiller's ballad, "Der Gang nach dem Eisenhammer." The period of the action is supposed to be about the year 1400. The *dramatis personæ* are Waldemar, Count of Saverne; Eglantine, his Countess; Fridolin, her page; Hubert, squire to the Count, with huntsmen, handmaidens to the Countess, peasants, and smiths. The argument is thus given in the preface to the pianoforte score of the work:—

"Fridolin and Hubert are in the service of the Count of Saverne. Hubert, aspiring to win the affections of his beautiful mistress, conceives a violent hatred of Fridolin, whom he regards as an obstacle in his path. Taking advantage of Fridolin's loyal devotion to the Countess, Hubert excites the jealousy of the Count, and prompts a stern revenge. The Count forthwith writes to some mechanic serfs, ordering that whoever comes asking a certain question shall be at once thrown into their furnace. Fridolin, innocent of wrong and unconscious of danger, receives the 'message to the forge,' but, ere setting out, he waits upon his mistress for such commands as she might have to give. The Countess desires him to enter the chapel he would pass on his way, and offer up a prayer for her. Fridolin obeys, and thus saves his own life; but vengeance overtakes the traitor, Hubert, who, going to the forge to learn whether the plot has succeeded, himself asks the fatal question. 'Is obeyed your lord's command?' and himself becomes the victim. Fridolin subsequently appears, and is about to perish likewise, when the Count and Countess, between whom explanations have taken place, arrive on the scene, to preserve the innocent and to learn the fate of the guilty."

Signor Randegger's music is pronounced to be generally clever, spirited, and effective, but wanting in originality, and seldom rising above a certain level, say that of Offenbach. Signor Randegger, who conducted his work, was loudly cheered on leaving the platform. In the second part were the overtures to *Guillaume Tell* and *Ruy Blas*, both finely played. The vocal selections were operatic, with the exception of a song by Franz Abt, "Gute Nacht;" a setting for three voices of Tennyson's "Break, break," by a local composer; and a new setting, by H. S. Oakeley, of the Laureate's sad and mysterious song in *The Princess*, "Tears, idle tears," which, with the few lines preceding it set as recitative ("Then she, 'let some one sing to us'"), was sung by Mlle. Tietjens with the utmost fervour and splendour of voice.

An unusually grand performance of *Judas Maccabeus*, followed by "God save the Queen," brought the festival to a right royal termination.

This thirty-first Birmingham Festival appears then to have maintained its great reputation as regards performance of the music introduced at it. The orchestra and chorus were as fine as ever—the latter seemed even fresher and more efficient than on previous occasions, and the choral portion of the new works had been well rehearsed, and was well acquired. And the meeting having been more than ever successful from a financial point of view, the first object—that of aiding the "Charity"—has been attained in a manner unprecedented. As regards the advancement of musical art, or introduction of great works, these festivals are less remarkable—firstly, in consequence of the continual repetition of the same well-known master-pieces; secondly, on account of the standard of the new works introduced—a standard which is not, as will be gathered from the above remarks, sufficiently high for such grand and important occasions. The speciality of the week's festival was the visit, as guest of Lord Shrewsbury, the President, of his Royal Highness the Duke of Edinburgh, who honoured the performances on Tuesday, Wednesday, and Thursday with his presence; thus giving more than nominal Royal patronage to these meetings, and causing interest in them to be wider and more general His Royal Highness was received with the utmost enthusiasm, and it is thought possible that he may re-visit the next festival as its President.

HEREFORD MUSICAL FESTIVAL.

THE annual festival of the cathedral choirs of Gloucester, Hereford, and Worcester, which have now for 150 years met together in one of the above-named cities since 1724, was held, for the fifty-first time at Hereford, during the second week of last month. The chorus was selected from the choirs or choral societies of Gloucester, Hereford, Worcester, Bristol, Bradford, and London. The band, which seemed small after that at Bonn and at Birmingham, consisted of sixty-two instrumentalists. The soloists were Mmes. Tietjens, Edith Wynne, Bartkowska, Trebelli-Bettini, and Enriquez; Messrs. W. H. Cummings, Montem Smith, E. Lloyd, Santley, and Agnesi. *Ex officio*, the organ is taken at Hereford by the organist of Worcester, Mr. Done; the pianoforte, by the organist of Gloucester, Dr. Wesley; and the conductorship, by the organist of Hereford, Mr. G. Townshend Smith, who also acts as secretary to the festival committee, and discharged his arduous double duties with accustomed zeal and ability; and who, in the latter capacity, seems, as usual, to have earned general praise.

The works which came to a hearing in the cathedral included Handel's *Messiah*, a selection from *Jephthah*

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(with Mr. A. S. Sullivan's additional accompaniments), and his "Chandos" anthem No. 9; Mendelssohn's *Elijah* and *St. Paul*; Rossini's *Stabat Mater;* Spohr's cantata, *The Christian's Prayer*, and two movements from his symphony, "The Consecration of Sound;" and a new oratorio, entitled *Hagar*, composed by Professor the Rev. Sir Frederick A. Gore Ouseley, Bart.

The "book" of Professor Ouseley's oratorio—the only novelty of the festival week—was prepared by the Rev. J. R. Gleig Taylor. The argument prefixed to the printed score (Novello, Ewer, and Co.) is as follows:—

"Part I.—After the overture, the history of Hagar is introduced by the well-known hymn, 'Jerusalem on High,' in which allusion is made to that which St. Paul declares to be the spiritual reality shadowed forth by the facts related in Genesis concerning Abraham's two sons, 'which things are an allegory; for these are the two covenants: the one from the Mount Sinai, which gendereth to bondage, which is Hagar (for this Hagar is Mount Sinai in Arabia), and answereth to Jerusalem which now is, and is in bondage with her children. But Jerusalem which is above is free, which is the mother of us all.' The narrative then proceeds with the appearance of God to Abram, and the Divine promise that his seed should be as the stars of heaven for multitude. Sarah laments her childlessness, and, seeing that she is despised by her servant Hagar, deals hardly with her, so that she flees from her face. Hagar wanders into the wilderness, and the Angel of the Lord appears to her and sits by a fountain of water, and bids her return to her mistress, at the same time promising that she shall bear a son, whose name should be called Ishmael ('God hath heard').

"Part 2.—Thirteen years after the birth of Ishmael, God appears again to Abram, renews the covenant, and changes his name to Abraham ('father of a multitude'). Sarai's name is also changed to Sarah (princess). God establishes His covenant with Isaac. Abraham beseeches God on behalf of Ishmael, and is assured that he is blessed. Isaac is born. After a time Sarah sees Ishmael mocking, and demands of Abraham that the bondwoman and her son shall be cast out. Abraham is grieved because of Ishmael his son, but God bids him do as Sarah has said; so he sends Hagar and the lad away. They go 'astray in the wilderness: hungry and thirsty, their souls faint in them.' Ishmael calls upon God, who hears the voice of the lad, and sends His Angel to succour them. The Angel addresses Hagar by name, and, bidding her raise her son from the ground, tells her not to fear, for God will make him a great nation. Hagar's eyes are opened by God, and she sees a well of water. She blesses God, and her song is echoed in the concluding chorus."

The work has been thus described and commented upon in the *Guardian* by Professor Oakeley:—

"The oratorio consists of thirty-three numbers. Its first part gives the history of Abraham 'up to the first expulsion of Hagar,' and its second part describes the birth of Ishmael, the expulsion of Hagar and her son, and her deliverance by the Angel. It ends with the grateful songs and prayers of Hagar, and with choruses of praise.' It has been said that here is a barren subject, and that the story is somewhat dull; that it is a mere episode in the life of Abraham, with the single dramatic incident of Hagar and Ishmael being miraculously supplied with water when fainting in the desert; that the choice of subject was hardly judicious, the more so inasmuch as in the shape it assumes *Hagar* appears rather in the light of a sacred musical cantata than in that of a sacred oratorio proper. Whether these views are correct or not, it may be assumed that the composer has been shackled by his *libretto*, and if the work is wanting in dramatic interest, contrast, and variety, as has been generally stated, the subject and the 'book' are the causes. Proceeding, however, to the musical portion of the work, it may be at once said that the choral portion of it is far the finer, the solos, as a whole, being somewhat deficient in interest. The overture, in the key of F minor, consists of an introductory 'Maestoso pomposo' ending on the dominant, and leading to an 'allegro' in same key, the first subject of which is in the fine chorus, No. 26, 'They went astray;' and the second theme, in the relative major, is the melodious tenor solo, No. 15, 'Walk before Me.' Both subjects are well treated, and the overture form is well adhered to, the second theme appearing subsequently in the tonic major, in which the piece closes. This orchestral prelude contains genuine good music, and at once excites interest in what is to follow—viz., No. 2, an effective setting of the chorale, 'Jerusalem on high' (of which an arrangement by Dr. Steggall is in *Hymns A. and M.*, No. 233), which, it need hardly be stated, is admirably harmonised, and the orchestral support is excellent. The first verse is in choral harmony, the second in unison, and the last harmony again. The first solo, No. 3, is for tenor, 'Fear not: I am thy shield,' with effective cello and flute accompaniment, but somewhat suffering in dignity from its triple measure, the slightest hurrying of which would cause perilous approximation to music anything but sacred. Then comes the first chorus, No. 4, when Sir Frederick is *chez lui* again. 'His seed shall endure,' followed by a bright and excellent fugue, 'It shall be established,' one of the best items in the work. This is written with a breadth and freedom of style, and has a sustained interest, rarely to be found in English composers of the present day; many of whom, unable to write with perfect ease and fluency in the fugue style, abuse it as dry and pedantic, and take refuge altogether in strange and unusual orchestral colouring—an art, beautiful and interesting as it is, which has been of late somewhat too much attended to—often to hide poverty of musical thought. The contrapuntal devices of 'inversion,' 'stretto,' &c., occur in the chorus under notice; and the climax and pause on the high A, just before the end, is unusually fine. The *pizzicato* accompaniment, too, of the strings is remarkably effective against the *legato* of the vocal part. No. 6 is a contralto solo in A minor, 'How long wilt Thou forget me?' No. 7 a chorus, 'Trust ye in the Lord,' in six-eight time, and again 'perilous.' The 9th No. is a bass solo, 'I will lift up mine eyes,' with a Mendelssohnian accompaniment, in which the oboe—evidently a favourite instrument with Sir Frederick—takes prominent part, which solo is answered by a short chorus, 'The Lord preserve thy going out.' Then comes No. 10, the first air for Hagar, 'Unto Thee lift I up mine eyes' (suggesting a sort of fugue on the same subject, against which another is introduced with masterly skill; and here Sir Frederick is at home again, introducing 'inversion,' &c., and giving us an admirable specimen of the highest form of choral writing, in which he so excels.

"This closes the first part of the work. The second division commences with a soft and flowing instrumental 'Introduction,' in F flat, in the style of Gluck or Haydn, with some nice orchestral colouring. This leads to a recitative, and the air, No. 15, for tenor, which is indicated in the overture, 'Walk before Me'—full of musicianly feeling. No. 16 is a chorus, 'The lot is fallen unto me,' with a good 'swing' and melodious flow in B flat; No. 17, a recitative showing forth the change of name to Sarai; and No. 18 is another fine chorus, 'Praise the Lord,' with an admirable fugue with 'inversion' and 'stretto,' &c., interrupted effectively by a solo quartett, at 'The mercy of the Lord,' and ending with vigour and power. The solo for Abraham, No. 19, 'Oh that Ishmael might live,' is full of religious feeling, and is one of the best in the work; and the following chorus, No. 20, 'Behold! the Lord hath blessed him,' is another fine composition. The 'trio a canone,' 'He maketh the barren woman to keep house'—the only concerted piece for solo voices—is for three equal voices, and is, in its way, the gem of the work. The orchestral accompaniment here is well managed, and is occasionally novel. The trio was sung by three tenors. No. 24 is also one of the best solos, 'Cast out this bondwoman,' for contralto, in D minor. It is Handelian—sometimes like Bach—in style, and is full of talent. The tenor solo, No. 25, 'Let it not be grievous,' leads to the chorus foreshadowed in the overture, here in F minor, No. 26, 'They went astray,' ending on the dominant, and thus ushering in No. 27, in A flat, 'O God, Thou art my God,' a solo for soprano, with admirable accompaniment, which by most persons will be considered the best of the airs in the work. Nos. 28, 'Hagar in the wilderness,' and 29, 'Hagar! what aileth thee?' for soprano, and No. 30, 'And God opened her eyes,' recitative for tenor, lead to a very fine chorus, 'He turneth the wilderness into a standing water,' with another admirable fugue, perhaps the best, at 'Hio, every one that thirsteth.' The next No. is a *scena* air for Hagar, 'The Lord hath not cast out my prayer,' somewhat unnecessarily exacting and difficult to sing (even to the great soprano who undertook it on this occasion), and next to impossible to ordinary singers. The final No. 33, 'O sing praises,' is again an instance of the composer's skill in writing polyphonic music. The concluding fugue is in the great Church style, and makes a worthy conclusion to a work which, though allowed on all hands to be unequal, and to be cramped by an uninteresting story, contains points of which Oxford and Hereford may be respectively proud—for Professor and Precentor.

Sir Frederick was most warmly congratulated after the performance

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by his many musical friends present. The performance was excellent; and the soloists, Mlle. Tietjens, Edith Wynne, Trebelli-Bettini, Mr. Cummings, and Mr. Santley, admirably sang the music entrusted to them, and gained the entire approval of the composer, who expressed to them individually his cordial thanks."

The programmes of the two evening miscellaneous concerts—at one of which, however, Beethoven's symphony in C minor was heard—call for no comment. A supplementary concert of chamber music, at which quartetts by Haydn (Op. 77, No. 1 in G major), Mendelssohn (Op. 13, in A minor), and Beethoven (No. 1 in F major) were admirably executed by Messrs. Sainton, Ralph, R. Blagrove, and Pettit, and songs contributed by Miss Edith Wynne and Mr. Montem Smith, brought the musical operations of the week to a successful termination.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *September*, 1873.

THE summer months just gone by do not offer the slightest material for reports on concerts and the opera. We have nothing worth mentioning to speak of as regards musical events in North Germany during that time, and make use of the room kindly allowed to us in this paper to-day, as on former occasions, for contributions to the history of musical literature of our time, by speaking of works of masters whose merit we believe to be unknown, or at all events not sufficiently known, abroad. Repeatedly we have expressed our opinion, that it is impossible to become acquainted with musical master-works from a critique, however comprehensive its nature may be. The intention we have in view is to draw the attention of our readers to some masters and their compositions, that they may make themselves acquainted with works whose contents will richly repay the trouble of studying them.

The master of whom we will speak to-day is Julius Rietz. For a great number of years his name has been highly famed; his eminent achievements in the different fields of his art are known and appreciated everywhere. The high places of honour which he has occupied (having been director of the Gewandhaus Concerts in Leipzig from 1848 to 1860, and since then first Hofkapellmeister in Dresden), are, so to speak, proofs of the confidence musical Germany reposes in him. Indeed, he must be a high priest of art if we consider that he was chosen in Leipzig as successor to Mendelssohn, in Dresden as successor to Carl Maria von Weber; that the Leipzig University distinguished him on the day of joy and honour of the German nation, we may say of the whole educated world, on the centenary festival of Schiller's birthday, by bestowing on him the diploma of honour as Doctor. Further, the Berlin Academy counts him with pride among its members; German and other kings have decorated him with orders; his works are an ornament to our concerts, and his songs and choruses live in the hearts of the people. If the compositions of this master are not known to their full extent outside Germany, we must before all account for it by some of these works—choruses for male voices, songs, sacred works, &c.—being composed to German words. There are, even at the present moment, a great number of the most charming vocal compositions by Beethoven, Mozart, Weber, Schumann, and others, exclusively sung in Germany. Grand and effective as the choruses "Dithyrambe," "Altdeutscher Schlachtgesang," lovely and tender as the songs "Elfe," "Du bist die Ruh," full of devotion and feeling as the sacred songs of Rietz are, we will leave them for the present, and will take from the large number of excellent master-works of this author only four great instrumental compositions, in which the whole individuality of Rietz in its noble manhood, its soft sensibility, its true German heartiness, but also in its telling earnestness and powerful strength, shows itself. These are the three overtures—Op. 7, Op. 18, and Op. 53, and the third symphony for full orchestra, Op. 31, in E flat major.

The overture Op. 7 is simply called "Concert Overture;" but for many years we find this work on numberless concert programmes, under the title "Festival Overture," and indeed we must approve of this name as being the better of the two. There is hardly another work of our time which, owing to the devotional and solemnly joyous festival mood it possesses, would be more suitable for the opening of a musical festival than the overture mentioned. How often have our great music festivals, the newly-beginning series of concerts of our best concert-institutes, been opened by this beautiful work; and how often, for many years to come, will this be done again! We think it perfectly superfluous to add anything to the praise of this wonderful overture; but we cannot help saying that if Rietz had written nothing besides this work, this composition by itself would be quite sufficient to have secured for its author an everlasting memorial among the instrumental composers of the classical period, and to have crowned the name of the master with the highest fame.

The second of the overtures mentioned is called "Lustspiel Overture." Fine raillery, charming humour, surprising and genial invention, are the ingredients which exercise an electric effect on the hearers. There is nothing artificial in it. Everything sparkles in fresh, cheerful, and joyous humour, free and natural, the happy creation of a highly-gifted master.

The third symphony in E flat commences with a broadly laid out movement, *Allegro moderato ma con fuoco*. Full of noble, great, and earnest ideas, everything develops itself from an inner necessity to a creation full of life, which charms us by its clearness and beauty to the last note. It is followed by a very original scherzo (G minor), whose principal movement possesses a wonderfully warm, southerly colour. We fancy we hear the sounds of an ideal fandango; lovely forms group themselves to a character dance, which, in its manifold changes surprises us every time by new and ingenious combinations. The *Andante sostenuto*, the third movement, breathes the purest tenderness, full of love-charmed devotion and sweet fanciful grace. After that follows the finale, *Allegro di molto*, full of a pure, beautiful joyous, delightful happiness, in which mood the work finishes.

About the overture Op. 53, we can express ourselves very concisely. We have already given our opinion of the work when it was first performed in Leipzig last winter. To-day, having the newly-published score of the work before us, we can only confirm the elevating impression the piece made upon us when performed, and are convinced that, like the other instrumental compositions of Rietz, it will remain a lasting stock piece of all concert-institutes.

If our remarks to-day should encourage and induce the leaders of English concert-institutes to frequent performances of orchestral compositions by Julius Rietz, they will doubtless earn the thanks of the educated public in England, and will enrich their concert programmes in a valuable manner.

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MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *Sept. 12th*, 1873.

The Vienna Exhibition is now in its zenith. September is the best month for travellers; the horrible heat has ceased, and the cholera, though never so intense as it was rumoured, is on its decline. Nevertheless the number of visitors, which has seldom reached the expected height, will not increase; the result of the present month is therefore the more anxiously looked for. In any case the deficit of the gigantic enterprise will be enormous—a warning for every country. I have still to complete the list of the different instruments exhibited. There are the pianos by Rich. Lipp (Stuttgart), Gebauer (Alsfeld); the cottages of Henry A. Ivory and Co. (London); the grand piano by Maleki (Warsaw); the piano and pianinos by Hornung and Möller (Copenhagen). The instrument by C. M. Schroeder (Petersburg), a grand with crossed strings, was much admired, likewise the richly ornamented grand piano by Emil Streicher (Vienna). Aug. Wolff, chief of the house Pleyel and Wolff (Paris), has exhibited a well-constructed transpositor; Erard, Herz, Pleyel and Wolff have been *hors de concours*. The show of organs was augmented by a work of Gebrüder Walter (Guhrau, in Prussian Silesia). Harmoniums were also exhibited by Alexandre (Paris), Giuseppe Mola (Turin), and Estey and Co. (North America). Erard has sent two very valuable harps; Antonio Roncali (Italy), a melograph (musical stenograph); Caldera and Brossa (Turin), a melopiano (piano with tremolo mechanism); Lechleitner (Insbruck), a so-called pansymphonion, a combination of pianoforte, harmonium, and organ; L. Uhlmann (Vienna), a Glockenspiel (chime) with a key-board; Stowasser (Vienna), a lyra or Stahlplattenspiel. The exhibition of violins has been poor; I have only to add to the formerly mentioned firms Grimm (Berlin) and Sylvestre (Lyons), with a whole quartett. Th. Heberlein (Markneukirchen) sends violins, imitations of old celebrated masters. J. B. Vuillaume (Paris) did not exhibit, but his brother in Belgium did. The instrument factory of Jérôme Thibouville (Mirecourt, in France) was well represented by a rich collection of different instruments. The best piano and violin strings were furnished by Martin Miller (Vienna), Ruffini (Naples), Pöhlmann (Nurenberg), and the village of Markneukirchen. The brass wind-instruments were again added to, with new inventions by the celebrated V. F. Czerveny (Königgrätz); Pelitti (Milan), Santucci (Verona), Schmidt (Cöln), Glass (Berlin), are also well worthy to be mentioned; likewise the wind-instruments by Mollenhauer (Fulda), P. Goumas and Co. (France), and Romero (Spain). The collection of zithern was augmented by Aarhusen (Russia) on a new system, and F. Schwarzer (Washington). The village of Steyer, in Austria, is well known to export yearly many thousands of mouth-harmonicas and tambourines; likewise the manufacturer of keyed harmonicas by Bauer, and by Grötz (Vienna), and the musical boxes of different kinds by Rebicek (Prague). Mentioning still the great hackbrett (cymbal) by Schunda (Pesth), and the never-surpassed Turkish cimellen and Chinese tamtams, and the diapason by Israileff (Rostow, in Russia), I take leave of the instruments, and, as my next report, have only to say a few words about the exhibited printed music. The list of the English exhibitors who received medals is as follows:—G. Augener and Co. (printed music, with Pauer's complete edition of the classics), Verdienst Med.; T. Kirkman and Son (pianos), Fortschritts Med.; H. A. Ivory and Co. (pianos), Anerkennungs Dip.; R. L. Whitehead (Felt for Pianos), Fortschritts Med.

The Opera, though always well visited, was never so full as this year. It is quite a favour to receive a ticket at double price, second hand. It makes no difference if there is a classic or modern opera or a ballet; the strangers are sure to find a fine and well-ventilated house, an excellent orchestra, and a brilliant *mise-en-scene*; and if the singers are good, so much the better. Herr Betz, from Berlin, has finished his gastspiel, singing all in all eight times (Hans Sachs, Don Alfonso, Telramund, Nelusco, Tell, Wolfram), with the same decided success as in former years. Another gast, Frl. Brandt, likewise from Berlin, came back for a few representations. Of our regular singers, Frl. Dillner sang for the first time the rôle of Eva (*Meistersinger*), and Pamina, both to the satisfaction of the house. The ballet also, wanting a first dancer, took refuge in gastspielen; after Frl. Claudine Couqui, from Milan, the friends of the ballet are now enraptured with the representations of Frl. Fioretti, first ballerina of the great Opera in Paris. She is young and of a fine figure, two things which were long missed in the ranks of our ballet, and as she understands how to unite taste and art, she could not fail, coldly as she was first received, to inflame rapidly young and old. The programme of the operas, given from the 12th August to the 12th September, is the following:—*Lohengrin* (twice), *Romeo, Don Sebastian, Afrikanerin* (twice), *Armida, Meistersinger* (twice), *Don Juan, Tell, Faust* (twice), *Tannhäuser, Norma, Troubadour, Rienzi, Jüdin, Euryanthe, Zauberflöte.*

Correspondence.

To the Editor of THE MONTHLY MUSICAL RECORD.

SIR,—Since you have observed that your columns are open to a reply to the question, "Whether Mr. Horsley published any work on the theory of music?" permit me, if no more fitting reply is obtained from any one of your correspondents, to answer, "Yes."

It was a demy-octavo of about one hundred pages. I speak from memory, not having seen the work since I gave it a reading some years ago. However, I can safely say, that having, like most youngsters who can remember the gradual introduction into musical society of the glees of a generation ago, a profound reverence for the man, the features remembered will be found substantially correct. The book consisted of a few pages devoted to chords and figured-bass. The author satirised the nomenclatures of intervals extending beyond the octave, giving an example of a chord made up of every conceivable interval. His derision, though conveying the dream of Beethoven, so aptly expressed in the words of the poet Pope—

"All discord, harmony not understood,"

yet found considerable favour with many talented musicians, as well as with the public generally. He wrote with a "broad nib," but is by no means to be classed with those tonic writers representing what might be termed the "sign-painting" school. One piece of advice he administers which is simply invaluable to aspirants in the direction of musical composition. It is to this effect:—"*See to it that you exhaust the beautiful effects occasioned by your theme in one key before you modulate to another.*" He might have added:—"See to it that you pursue the same course with respect to time." But this is entering upon a field too wide for a communication in reply to a question, and although feeling very strongly upon this point, I will refrain from doing more than adding my mite of laurel to the fame of William Horsley. Yours very truly,

Sept. 23, 1873. GEORGE TOLHURST.

To the Editor of THE MONTHLY MUSICAL RECORD.

20 *Sept.* 1873.

SIR,—In your reply to "Musical Tyro" in your August number, you say that "Kiesewetter's work is not, so far as we are aware, to be had in English." If the reference is to Kiesewetter's History of Modern Music, I beg to inform you that a translation by Robert Müller was published by Newby in 1848. Yours faithfully,

G. A. C.

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Reviews.

Das Rheingold. By RICHARD WAGNER. Full Score. London: Schott & Co.

In our number for May last we spoke in some detail of this remarkable work, the "Preliminary Evening," as our readers will remember, to the great drama which Wagner, we believe, considers *par excellence* the art-work of his life. In that notice we incidentally mentioned the difficulties under which we lay in forming a just estimate of the music from the pianoforte score. The publication of the orchestral score, which now lies before us, affords us an opportunity to return to the work, and to look at it from another point of view.

Those who are acquainted with Wagner's music, whether favourably disposed towards it or otherwise, will, we think, agree with us that as a master of instrumentation he is unequalled by any living musician; and his previous reputation in this respect is fully maintained by the score of the *Rheingold*. We cannot but think it, however, a mistake (with all deference to the composer's judgment we would say it) that Wagner should have laid out his work for such an enormous orchestra as to render its performance under ordinary conditions simply impossible. For any average operatic orchestra at least twenty extra performers (some, too, on instruments not always to be met with) would have to be engaged in order to do justice to the music. As a curiosity which in its way is, we think, perfectly unique, we will copy the list of instruments given at the beginning of the score. It is as follows:—16 first and 16 second violins, 12 violas, 12 violoncellos, 8 double-basses, 3 flutes, 1 piccolo, 3 oboes, 1 corno-inglese, 3 clarinets, 1 bass-clarinet, 3 bassoons, 8 horns (four of whom alternately play tenor and bass tubas instead of the first-named instruments), 1 contrabass-tuba, 3 trumpets, 1 bass-trumpet, 3 trombones, 1 contrabass-trombone, 2 pairs of kettle-drums, 1 triangle, 1 pair of cymbals, 1 big drum, 1 tamtam, 6 harps. Besides this a seventh harp on the stage, and 18 anvils of different sizes, also on the stage.

It will be seen at once from this enumeration that the occasions on which the *Rheingold* can be adequately performed must necessarily be few and far between. Compared with such a list as this, the fullest scores of Beethoven, Mendelssohn or Schumann seem thin. We cannot help thinking it a pity, for the sake of Wagner's own popularity, that he should not have scored his work for a more generally available orchestra, especially as he has so conclusively proved in his score of the *Meistersinger* his ability to produce the finest effects without having recourse to more than ordinary means. A composer's popularity, other things being equal, will largely depend on the frequency with which he is heard; and if he deliberately writes music which it is impossible to perform, unless under exceptional conditions, it appears to us that he has only himself to thank if that music should remain to a great extent unknown.

But this, of course, is a matter in which Wagner is the best judge of his own views and requirements. We have made the above remarks in no captious or fault-finding spirit, but simply because we admire the music so much that it is a matter of regret to us that the composer should himself have placed such obstacles in the way of its performance. Given the necessary players, however, the effect of parts of the work can only be called marvellous. The ingenuity displayed in the treatment of the various instruments, the novel shades of tone-colour obtained by such combinations, for instance, as the lowest notes of the corno-inglese, clarinets, and bass-clarinet, or chords low down in the bass for the tubas, render the work a most interesting study, though not a desirable model for the imitation of young composers.

Among the most remarkable features of the score may be specified the introduction, on a pedal bass of 136 bars, in which, to obtain greater depth, Wagner directs half the double-basses to tune their lowest string down to E flat. The opening phrases, given to *eight* horns intertwining and crossing in every possible way, must produce an effect as fine as it is new; and the gradual introduction of the other instruments gives us an orchestral picture which may compare with anything of its class. The entire scene with the "Rhine-Daughters" is most delicately scored; indeed there is no more common delusion than that which considers Wagner a "noisy" composer. Rich and sonorous his scoring always is; but very seldom noisy, and then only (as in certain parts of the subterranean scene of the present work) "of malice aforethought." As an instance of the composer's moderation in the use of his resources, it may be noticed that throughout this first scene the chorus of brass instruments (excepting the horns) is almost entirely silent, only entering here and there for one chord to accompany the phrase expressive of the forswearing of love; and when, at the opening of the second scene, the glittering pinnacles of the Walhalla are seen, and the most charming passages of the whole work is given out by the whole mass of brass *piano*, the effect is doubly impressive from its having been so long held in reserve. The music for the giants, again, is scored with great felicity. Even without the stage, one can almost imagine from the coarse and heavy instrumentation, in which the drums play an important part, that one hears the clumsy tread of Fasolt and Fafner, and sees them approach, with their massive clubs in their hands. The music of the third scene we confess we do not much care for simply as music, though probably at performance it might impress us differently; but here, too, the treatment of the orchestra is simply masterly. It is in this scene that the eighteen anvils come into play; and there can be no doubt that in certain passages there would be an overwhelming din. But this is not long sustained, and the weird, unearthly tones produced in many parts of this scene are most striking. As one instance, we may mention the point where Alberich puts on the "Tarnheim." A most curious and vague harmonic progression is given to four horns *all muted*—so far as we are aware, a perfectly new effect. We have only room to specify one more passage—the conclusion of the work, in which the gods cross the rainbow-bridge to the Walhalla. Here the same means which Wagner had previously adopted in *Tristan*, of producing a full harmony by the subdivision of the string parts, is carried even further than in that work. The stringed band is in this place divided into twenty distinct parts, and the six harps, each having also an independent part, move about in a web of constantly crossing arpeggios, while the melody is given to the brass instruments in unison. It is all but impossible for the most expert score-reader to realise with the mind's ear the full effect of this combination; but it seems to us to be wonderfully appropriate to the scene it accompanies.

We will only add in conclusion that while the score of the *Rheingold* is one of the most interesting we have ever examined, it presents less difficulty to the reader than that of *Tristan*, which, as those who have seen it will know, is probably the hardest score to read which is to be found in the whole range of musical literature.

The Organ; Hints on its Construction, Purchase, and Preservation. By WILLIAM SHEPHERDSON, M.C.O. London: Reeves & Turner.

A SENSIBLE and practical little pamphlet, which, if not containing much that is absolutely new, at least reminds its readers of many important points too frequently overlooked. The only thing we regret is that the work should appear, probably undesignedly, to have too much the character of a puff of one particular firm of well-known and excellent provincial organ-builders, who most certainly do not stand in need of such an advertisement.

SHEET MUSIC.

IN consequence of the continually increasing number of pieces of every possible degree of merit which pour in upon us for review, we have come to the decision to speak for the future only of such as really seem worthy of notice. By adopting this plan we shall not only have more space at our disposal, but shall spare ourselves the unpleasant necessity of expressing opinions which might possibly not be gratifying to the composers. Moreover, there is an enormous quantity of music published which is of absolutely indifferent quality—neither good nor bad, and about which it is most difficult to say anything. All such henceforth we shall pass over.

PIANO MUSIC.

Sonatinas for the Piano, by F. KUHLAU, edited and fingered by E. PAUER, eight numbers (Augener & Co.). Of these charming little works we spoke last year, on the occasion of their appearance in one of the volumes of Messrs. Augener's octavo series. It is therefore only needful now to add that the present folio edition is in a form which will be found useful for teaching purposes. For young pupils nothing more improving, and at the same time more attractive, can be desired.

Three Fairy Tales. Characteristic Pieces for the Piano, by OSCAR BERINGER (Stanley Lucas, Weber & Co.), are very well-written little pieces, not immoderately difficult, but requiring neat and careful playing. The first and third we like much; the second seems to us somewhat more commonplace; but all may be recommended safely to teachers.

Valse de Concert, Souvenir et Salut, and *Rose, wie bist du*, by H. A. WOLLENHAUPT (Augener & Co.), are three very good and brilliant drawing-room pieces. The careful fingering, which will be

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found so great an assistance to learners, is, we presume, the work of the editor, Herr Pauer.

La Kermesse, Danse Neerlandaise; Deux Paraphrases sur l'Opéra "Richard Cœur de Lion," par STEPHEN HELLER (Augener & Co.), are welcome reprints of some of this author's earlier pieces. Being considerably less difficult to play than some of his later and more popular works, they will be likely to find favour with those whose mechanism on the piano is somewhat limited.

Two Transcriptions for the Piano by W. KUHE, *Serenade de Conrad*, and *Io ti voglio* (Augener & Co.), are two excellent teaching pieces, constructed with Mr. Kuhe's usual skill, and on more than ordinarily attractive themes. The same composer's transcription of Lund's song, *When night is darkest* (London: W. Morley), can also be recommended.

Two Songs by ROBERT SCHUMANN (*Ich grolle nicht*, and *Devotion*), transcribed for the Piano by W. KUHE (Augener & Co.), deserve special mention, as being altogether different from the kind of "air with variations" of which such pieces generally consist. They are rather transcriptions in the sense of Liszt's arrangements of Schubert's and Schumann's songs, though without Liszt's excessive difficulty, and are most effectively, and we may say admirably done. We regret, however, that Mr. Kuhe should have thought it advisable to add a few bars to the close of "Devotion," instead of leaving it as it was left by the composer.

VOCAL MUSIC.

Come to our Fairy Bower, Two-Part Song, by SIR JULIUS BENEDICT (Stanley Lucas, Weber & Co.), is a very pleasing and melodious little trifle, which is sure to be popular.

The Little Chair, Ballad, by BERTHOLD TOURS (Stanley Lucas, Weber & Co.), is, we think, one of his composer's best songs—simple, but full of expression, and set to very pleasing words.

The Changeling, Song, by BENNETT GILBERT (Joseph Williams), is of more than average originality in conception and treatment.

Après tant de Jours, Song, by VIRGINIA GABRIEL (Stanley Lucas, Weber & Co.), is melodious and pleasing, but contains very bad "consecutive octaves" between the melody and bass on the second page; and Miss Gabriel does not seem at her ease in the setting of French words, inasmuch as, in the second verse, where "guère" rhymes to "mère," she has made a monosyllable of the former word, and a dissyllable of the latter.

Any like Thee, by H. A. RUDALL (Stanley Lucas, Weber & Co.), is one of the most charming little songs we have met with for some time. In a word, we consider it a gem. Our only fear is whether it is not *too good* to be popular.

Spring has come with sunshine bright, Song, by F. SCARSBROOK (London: Willey & Co), is sparkling and pretty, with a very fair share of originality.

Morning dawns, If I were a Fairy, and *The Brooklet*, Songs, by B. Lütgen (Augener & Co.), are all distinguished by a pleasant flow of melody. The first-named song is, we think, the best, and likely to be a favourite with tenor singers.

When the green leaves come again, Song, by J. L. de B. PRESCOTT (Lamborn Cock), though simple, deserves mention as being unmistakably pretty.

How lovely are Thy habitations, Anthem, by CHARLES SALAMAN (Novello, Ewer & Co.), is a very charming composition. Mr. Salaman has not attempted the conventional "cathedral" style—indeed anything more unlike the ordinary run of church music we have seldom met with. We say this not with the intention of disparaging the piece, but on the contrary, because it is interesting to see how a skilful musician can avoid the beaten track in sacred music without allowing the tone of his composition thereby to become secular. The music is beautiful throughout, and when well sung would be highly effective.

Thou that from the heavens art, Trio for Female Voices, by CLEVELAND WIGAN (Lamborn Cock), pleases us more than anything of this composer's that we remember to have seen. It is full of good melody, and the treatment is excellent. In the comparative dearth of trios for female voices, we have great pleasure in being able honestly to recommend this one.

Musical Notes.

THE Saturday Concerts at the Crystal Palace will be resumed for the winter on the 4th instant—this being the eighteenth series. The list of works to be produced shows no falling off in interest, as compared with former years. Among the novelties, or quasi-novelties, announced are Handel's *Theodora*, Bach's pianoforte concerto in F minor, two symphonies, not yet performed, by Haydn, and a selection from the same master's *Seven Last Words*, a chorus from Beethoven's *King Stephen* for female voices, Mendelssohn's 95th Psalm, and the "Hymn," Op. 96, a selection from Schumann's *Faust* music, Brahms' "Schicksalslied," two movements from Berlioz's *Romeo and Juliet* symphony, Félicien David's *Le Désert*, Macfarren's overture (MS.) to *St. John the Baptist*, two new symphonies (both MS.) by Sir Julius Benedict and Mr. E. Prout, Sir W. Sterndale Bennett's cantata, "The Maid of Orleans," Mr. J. F. Barnett's overture (MS.) to *A Winter's Tale*, and "some vocal pieces with orchestra," by Mr. Sullivan.

IT is with sincere regret, which we are sure will be shared by our readers, that we announce the retirement of Mr. George Grove from the secretariat of the Crystal Palace, in consequence of his having joined the eminent publishing firm of Messrs. Macmillan in a portion of their business. It is hardly possible to over-estimate the obligations under which musicians in this country have been laid by Mr. Grove during his connection with the Crystal Palace. With the able co-operation of Mr. Manns he has rendered the Saturday Concerts unrivalled, both in excellence of execution and comprehensiveness of selection; to his zeal we owe, among many other good things, the discovery of many of Schubert's master-works, which would, probably, never have been otherwise brought to a hearing, at least in this country. Nor must we omit to mention the admirable annotated programmes from his pen, which have often so greatly assisted the Crystal Palace audiences in the appreciation of new or little-known music. His uniform kindness and courtesy have, we venture to say, earned for him the respect and esteem of every one who has been brought into contact with him; and we are glad to learn that there is a probability of his still continuing on the Board of the Crystal Palace Directors, so that his advice and influence in musical matters may not be lost to the company. We hope that his successor will continue to carry out the same liberal and enlightened policy in musical matters for which Mr. Grove's secretaryship has been so distinguished; it would be an irreparable loss to the art in this country were the Saturday performances at the Crystal Palace to degenerate to the mere level of ordinary promenade concerts.

THE Bristol Musical Festival is announced for the 21st, 22nd, 23rd, and 24th inst. It will be conducted by Mr. Charles Hallé, whose excellent orchestra has been specially engaged for the occasion. The chief works announced for performance are the *Creation*, *Elijah*, the *Messiah*, Macfarren's new oratorio, *St. John the Baptist* (first time of performance), Mendelssohn's *Lobgesang*, and Rossini's *Stabat Mater*.

THE prospectus of the Worcester Musical Society's fourth season has been lately issued. Three concerts are to be given, at which it is intended to perform Randegger's new cantata, *Fridolin*, Dr. Hiles's *Crusaders*, Schubert's *Song of Miriam*, Anderton's *Wreck of the Hesperus*, Mendelssohn's finale to *Loreley*, &c.

THE five guinea prize for the best musical setting of the Rev. E. H. Haskins's new Whitsuntide hymn has been unanimously awarded to Mr. H. G. Trembath (Cornwall), Mus. Bac. Oxon. There were about fifty competitors; the umpires being Sir Fred. A. Gore Ouseley, Sir W. Sterndale Bennett, and Sir George Elvey.

SCHUMANN'S only opera, *Genoveva*, is about to be revived at Vienna.

SCHUBERT'S opera, *Des Teufel's Lustschloss*, is to be produced for the first time by the theatrical director, Swoboda, at Vienna.

M. PIERRE SCHOTT, the head of the well-known firm of Mainz, died on the 20th of August, in the 52nd year of his age.

THE new edition of Wagner's collected writings has just been completed by the publication of the ninth and concluding volume. Those musicians who are familiar with the German language will find a wonderful fund of interest and instruction in these volumes.

TO CORRESPONDENTS.

W. G. S. ADDISON.—We believe that the melody was originally composed by Haydn, but whether for the work you name or not we are unable to find out. Mr. C. F. Pohl's forthcoming book on Haydn will probably throw light on the subject.

OWEN EDWARDS.—We cannot undertake to review manuscript music.

TONLEITER.—1. A medium touch is best, but we should recommend a heavy one in preference to one that was too light. It is impossible to lay down precise rules as to the amount of your practice; much must depend on your present attainments, and the object you have in view. 2. We should say, have nothing to do with any mechanical appliances. 3. Both are equally good in different ways.

J. F. L. C.—We think it doubtful if you could get a complete set, but you might probably obtain single numbers. We should advise you to write to the secretary.

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The Monthly Musical Record.

NOVEMBER 1, 1873.

MENETRIERS, TROUBADOURS, AND MASTER-SINGERS.

(*Continued from page 131.*)

THE TROUBADOURS OF PROVENCE.

It appears from Cæsar's writings that France possessed, even before the migration of the nations, a very mixed population. Cæsar mentions particularly three people—the Aquitanians, the Belgæ, and the Celts, which latter called themselves mostly Gaelics, and which had the same origin as the Celtiberians of the Pyrenean peninsula and as the Celtic branches of the British Isles. The Celtic element seems, however, to have been preponderant, as it impressed its stamp on the national character, notwithstanding the supremacy of the Romans and the succeeding conquest by Germanic tribes. Less successful the Celtic element appeared in point of language, inasmuch as it had to give way before the migration of nations to a corrupted Latin; and during and after the migration it could not hold its own against a mixed idiom (Romanza) which formed itself out of the people's Latin and of different German dialects. The Romanza began to develop itself simultaneously with the French national spirit, namely, at the time of the King Hugh Capet, and was divided at that epoch into three different dialects—the real French in the environs of Paris, the Walloon in the north, and the Provençal or Limosin, but mostly called simply "lingua romana" (shorter, "romans") in the south. Here, in the sunny vales of the Provence (from the Latin "provincia," as southern Gallia seemed to the Romans to be *the* province *par excellence*), on the borders of the Garonne, on the opulent and luxurious coast of the Mediterranean, and in the green of the Pyrenees; here, amidst a cheerful and lively people, of varied talents, among whom the influence of culture of the old Greek colony Massilia (Marseilles) had not remained fruitless, awoke, after the demise of the antique world, after the storms of the migration, amidst the noisy and tumultuous preparations for the Crusades, for the first time that contemplation of the world, and (as its expression) that poetry which we call, in opposition to the classic, the romantic poetry. Here was the ground on which the orient and occident, Moorish and Christian knighthood, had met in hard struggles; here were fought the decisive battles of Abderrahman and Charles Martel; here Charlemagne and his paladins had performed their deeds of valour. It would be natural that the provençal poetry, which had exercised such paramount influence upon mediæval and modern Europe, should be called into life by the call of the horn of the dying paladin, the chivalrous Roland, at Ronceval. In the provençal poetry is expressed as much intense sadness and burning longing, as much passionate rebellion of an oppressed warrior's feeling, as we might expect to hear in the sound with which the heroic nephew appealed to the imperial uncle. Although this idea may, perhaps, seem poetical, it certainly cannot claim to possess the merit of correctness, in as far as the cradle of romantic and chivalrous poetry stood not in France, but in the Arabian provinces of Spain, from whence the provençals as well as the Spaniards derived their first and primary poetical impulses. France, on whose ground the battles between Arabian and Christian chivalry were fought, became by degrees the *home* of the romantic and chivalrous poetry. It was particularly in the time of Alfonso IV. of Castilia, towards the end of the eleventh century, when this sovereign had, with the help and assistance of French cavaliers, taken the town of Toledo from the Moors. Not only the intellectual and social education, but particularly the songs and poems of the vanquished, raised the admiration of the victors, and they brought from Toledo into France the germs of that "gaya scienza" (cheerful science). The Provence became now the prominent seat of the cheerful poetry, whose Arabian origin shows itself also by the absence of the epic and dramatic element (which is also wanting in Arabian poetry), and by moving entirely within the lyrical circle of the love-song, the romanza, the didactic, and the satire. The more refined education, encouraged by the fertility and beauty of the country and the material welfare of the people, the fiery, elastic temperament of the inhabitants and the luxury and unlimited hospitality of the provençal courts, greeted and accepted with genuine enthusiasm the impulse given by the Arabs. This enthusiasm soon produced the heroic legend, awoke the interest for fairy tales, and created the poetical competitions in singing and inventing songs. With the chivalrous exercise of the tournament began to be mixed the graceful plays and amusements of the "corts d'amour," or love-courts, which contributed towards the softening of the manners, and helped to give an elegant and urbane form to social intercourse. A gentle breeze of poetry was wafted, so to speak, through the beautiful Provence and her inhabitants, and although examples of a sentimental sophistry may be found in some of this poetry, it cannot be denied that this country enjoyed, at a time of general barbarism, might and power of intelligence, and that poetical diction had obtained great influence among the people.

Poetry was called in the Provence "art de trobar" (art of finding), and for this reason its professors called themselves "trobador," or "trobaire" (inventors). It has already been said that the jongleurs (*joculatores*) and menetriers did not enjoy equal distinction with the troubadours. Likewise it has been mentioned that the troubadour, not possessing the gift of accompanying his songs himself, nor sufficient talent to recite his own poetry, employed a jongleur or menetrier to play the accompaniments or to speak it in his stead. At first every poetical expression was simply called *vers* (verse); only after some time the expressions *canzo* and *canzonetta* came into use. Cheerful songs were called *aculas;* plaintive songs, *lais;* morning songs, *albas;* evening songs, *serenas.* The *sonet* was a song accompanied by an instrument; *balada*, one to which was joined a dance. The chief subject or theme of the "art de trobar" was love and the glorification of the beloved. For this purpose the forms chosen were the *canzos*, the *albas*, and *serenas;* also the shepherd's song, *pastorala*, with dialogue between the poet and the shepherd or shepherdess. Besides the erotic songs, other forms, possessing a lyrical background, were highly popular, such as the *legend*, the *fable*, the *novas* or novel, the *contes* or narratives, the *tenzone* or competing song (*streitgedicht*), and the *sirventes* (*sirventesca*) a song of praise or of reproof. The character of the *tenzone*, if the subject treated was more that of a gallant controversy between two poets, was properly that of casuistic sophistry; the *sirventes*, however, claim a greater importance, in as far as their expression of reproof was generally directed against the tyranny of Rome, and in them the poets tried to expose the immorality of the priesthood. Thus, the troubadours became also the pioneers and guides of political and social life; and this part of their activity deserves to be remembered. We cite an example of a *sirventes* which Guillem Figueiras directed against Rome:—

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Roma, per aver
Faitz manta felonia,
E mant desplaser,
E mant vilania;
Tan voletz aver
Del mon la senhoria
Que res non temetz
Dieu ni sos dretz,
Ans sci que fairetz
Mais ya'leu dir non poiria
De mal per un cletz.

Rom, ab fals sembelh
Tendetz vostra tensura,
E man mal mursch
Manjatz, qui que l'endura;
Car avetz d'andelh
Ab simpla guardadura,
Dedins sop rolhat,
Serpent coronat
De vibra engeurat
Per qui es diablz un apella
Com al sien privat.

Rome, her ends to gain,
At nothing evil pauses,
By force or fraud will reign,
And boundless mischief causes;
Rather than resign
Proud unjust pretensions,
All the laws will break,
Human or divine,
Treacherous measures take,
And promote dissensions
For dominion's sake.

Rome with fell deceit
Spins her web demurely;
Few can free their feet,
The meshes hold securely.
Innocent she seems,
Like a lamb's her clothing,
Furious beast within,
She with venom teems,
Serpent crown'd with sin.
And with the good man's loathing
Satan's praise can win.

Equally strong and condemnatory is the *sirventes* addressed by the celebrated Peire (Pierre, Peter) Cardinal to the priests :—

Li clerc si fan pastor
E son ancistedor;
E semblan de santor
Quan los vey revestir,
E pren m'a sovenir
D'en Alenigi qu'un dia
Vole ad un parc venir
Mas, pels cas que temia
Pelh de moton vestie,
Ab que los escarnic;
Pays manjet e trahic
Selhas, que l'abellie.

Aissi cum son major,
Nonab mens de valor
Et ab mais de folhor,
Et ab mens de ver dir
Et ab mais de mentir,
Et ab mens de clercie
Et ab mais de falhir,
Et ab mens de parla;
Dels fals clergues o dic,
Qu'animais tant enemic
Feu adien non auzic
De sai lo temps antic.

Pastors they're called, for shame!
Murderers should be their name.
Those men of holy mien
In priestly garments seen;
My mind will often dwell
On what the flock befell
When Wolf among the sheep,
In snow fleece dal creep,
Beneath this sly disguise
Them one by one surprise,
And thus within his power
At leisure all devour.

The higher they attain,
The more they vex and pain;
Always the truth despise,
If they can work by lies;
Scant science they possess,
Of peace and concord less;
Boast much of being meek,
But that in vain we seek:
Against God's glory nought
From ancient times has wrought
Such direful impious ill
As priestcraft's bitter will.

The troubadours were not only the singers of love, but also the heralds of honour and freedom; and our modern political lyric did actually originate in the poetry of the time we are just speaking of.

The period when the provençal poetry stood at its highest was from 1090 till about 1294. After that time it soon decayed, almost simultaneously with the knighthood with which it was intimately connected. The forms of this poetry were still extant for some time, but its spirit had gone, and the want of this could not be supplemented by the attempts and exertions of single highly-gifted and talented men; neither were the efforts successful of the fantastic King René, who vainly tried during the time, 1409—1480, to resuscitate the former provençal poetry. A chief reason for its decadence was also that the provençal language was, after the unhappy wars of the Albigenses, pitilessly persecuted, and was considered as a means of heresy and rebellion.

We will just name the most important of the troubadours, and, as far as we are able to ascertain, give short biographical notes of these celebrities.

As the oldest troubadour, Guillaume IX., Comte de Poitiers and Duke of Aquitaine, is mentioned. He was born in 1071, and succeeded his father in the government. In 1101 he went to the Holy Land, but was obliged to escape to Antioch. On account of his dissolute life he was excommunicated by the Bishop of Poitiers, and the Pope, Calixtus II., ordered him to appear before the Council of Rheims; however, he did not obey this order, and preferred to die (1126) in exile. Between 1140 and 1195 we find Bernard de Neutadour, a son of a servant of the noble family of Neutadour. Owing to his rare beauty and exquisite grace and talent, he was not only admitted into the most noble society, but greatly admired by the ladies. Most of his songs were written in honour of the beautiful Agnes de Montluçon, Viscountess de Neutadour, who accepted readily the homage offered to her (Fétis, i., 369). At the same time (1140—1185) flourished also the original Mareabrun, who attained great celebrity by his satirical poems. Highly romantic is the life of the unhappy Jaufre de Rudel, Prince of Blaya (1140—1170). Jaufre de Rudel was a distinguished and high-principled nobleman. He fell in love with the Countess of Tripolis without ever having seen her, and solely on account of the praises he heard from the pilgrims returning from Antioch of her great kindness and amiability. His desire to see her determined him to take the cross and to proceed to the Holy Land. On the sea a serious illness befell him, and his fellow-travellers considered him already lost, but brought him, nevertheless, to an inn at Tripolis, and informed the countess of his presence; she rushed to his bed and embraced him, whereupon he awoke, and praised God for having allowed him to live until he had seen his idol. He died in the arms of the benevolent lady, who had him buried in the cemetery of the Templars. Soon after this occurrence the countess entered a convent and took the veil. Count Rambaut III. of Orange (reigning from 1150 till 1173); Pierre of Auvergne (reigning from 1155 till 1215); Guillem de Cabestaing (1181—1196); Pierre Rogier (1166—1180); King Alfonso II. Aragon (reigned 1162—1196); Richard I. (Cœur de Lion), King of England and Count of Poitiers (reigned 1189—1199); Robert I., Dauphin of Auvergne (reigned 1169—1234); Peire Raymon of Toulouse (1170—1200); Arnaut of Marueil (between 1170 and 1200); Guirot of Borneil (about 1175—1220); all these belonged to the distinguished troubadours of this time.

We must dwell a little on Piere Vidal and Bertran de Born. The first lived between 1175 and 1215. Vidal lived successively in Genoa, the Montferrat, and Milan, followed (as it is said) Richard Cœur de Lion to Palestine, and died about 1215 at the court of Alfonso III., King of Aragon. Vidal encountered many adventures, some of which did not turn out successfully; it is even reported that an injured husband contrived to have Vidal deprived of his tongue; another report says that the Countess of Marseilles, offended by his homage, forced him to expatriation; lastly, it is said that he lost his reason, and died in very unhappy circumstances. Sixty poems of Vidal's are in existence, nine of which are to be found in the collection published by Raynouard. The second, Bertran de Born, a proud and warlike singer, was a Count of Hautefort in the Perigord (government of Guienne and Gascoigne), who was constantly in a state of warfare with his neighbours. When he even attempted to make war on Henry II. of England (then possessing Guienne), he was taken prisoner in his castle with his whole troop. Henry II. generously accorded him his liberty. After that time Bertran de Born lived in a retired way, entered a monastery, and died there. Dante, in his *Inferno* (chapter xxviii., lines 112—142), mentions Bertrand de Born (as Beltram de Bernio), and the German poet, Uhland, made Born the subject of one of his most beautiful ballads (Uhland's *Gedichte*, page 343).

Folquet of Marseilles (died 1231); Pons of Capdueil (about 1180—1190), who wrote fiery and effective crusade songs; Rambaut de Naequeiras (1180—1207); Pierol (1180—1225); Guillem of Saint Didier (1180—1200); the famous Monk of Montaudon (1180—1200), a bold and

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cynical satirist; Peire (Peter) Cardinal, undoubtedly the most striking and successful poet of *sirventes*, and Guillem Figueiras, of both of whom we have quoted examples; and, lastly, Guiraut Riquier (1250—1294), close the rich number of the troubadours and provençal poets. In our next we shall relate the highly romantic episode of Blondel de Nesle, the favourite troubadour of Richard Cœur de Lion.

E. PAUER.

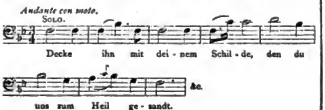
(*To be continued.*)

WEBER'S "JUBEL-CANTATA."

BY EBENEZER PROUT, B.A.

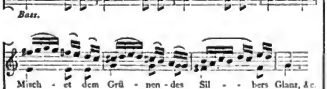
(*Concluded from p. 128.*)

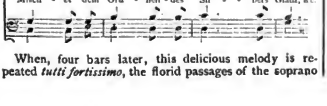
THE following movement (recitative, duettino, for two soprani, chorus, and bass solo—in all 102 bars) describes the invasion of Saxony during the great European war at the beginning of the century. The duettino, which tells of the anxiety of the people for the safety of their king, though melodious, is less striking than some other portions of the work; but the following prayer, "Herr voll Allmacht, und voll Milde," is extremely fine; it leads to a charming bass solo, of which I quote the melody only.



This passage is then repeated by the chorus in full harmony, after which the second portion of the prayer is treated in the same way, and a short *coda* concludes the piece.

The following bass recitative, of 30 bars, tells of the safe return of the king, and presents little to notice, excepting some effective scoring for the brass instruments. It leads to the most popular and "taking" number of the whole work—the quartett and chorus, "Schmücket die Thoren mit Blüthen und Zweigen" (C major, 2-4, *Molto vivace*, 169 bars). The opening symphony has an unusual orchestral effect—a florid solo for the flute in semiquavers being doubled two octaves below by the violoncello. At the eleventh bar, the solo quartett enters:—



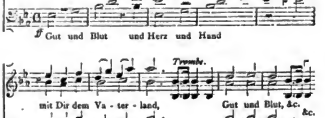


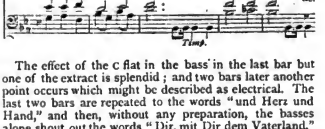
When, four bars later, this delicious melody is repeated *tutti fortissimo*, the florid passages of the soprano solo, being too difficult to render their execution by the chorus safe, are given to the violins, a simplified version being allotted to the voices. The continuation of the melody is then heard from the quartett, repeated as before by the chorus; after which the music modulates with charming brightness of effect to E major. The original "dactylic" rhythm is still maintained, without however becoming monotonous, and after the recurrence of the first subject, a most animated *coda* developed at considerable length begins with the words—

"Sei König uns willkommen
Augusta's seid willkommen."

It is this movement which, when Weber produced his work in London, as mentioned last month, was tumultuously encored. No wonder! I cannot but think it would be certain to be encored at almost any concert where it might be heard. There is nothing fresher, fuller of spirit, and in every way more thoroughly enjoyable, to be found in the whole of Weber's works.

Another recitative of 29 bars for tenor and soprano solos leads to the final chorus, "König, mög' an deinem Throne" (E flat, *maestoso* and *presto*, ¢, 83 bars). The pompous introduction, 20 bars in length, recalls not merely by its tonality, but by some of its sequences of harmony, the opening movement of the cantata, thus giving unity of design to the whole composition. Ending with a half-close on the dominant seventh, it introduces a *presto* of wonderful vigour and spirit, led off by the basses and answered by the rest of the chorus.





The effect of the C flat in the bass in the last bar but one of the extract is splendid; and two bars later another point occurs which might be described as electrical. The last two bars are repeated to the words "und Herz und Hand," and then, without any preparation, the basses alone shout out the words "Dir, mit Dir dem Vaterland," on the upper D flat, accompanied by three trombones and four horns *fortissimo*. This D flat is repeated up to the last syllable of the line, when the flat seventh descends to C_1 when the rest of the voices and instruments join in, leading up to a triumphant cadence in the original key. Then follows the peroration—one of the most striking points in this remarkable work. The hearer naturally expects the jubilant tone of the piece to be sustained to its close; but, with masterly effect, the voices suddenly drop down to a *piano*, and conclude with the prayer for the monarch, "The Lord bless thee and keep thee! The Lord lift his shield over thee, and grant us his peace! Amen!" These words are set as an ecclesiastical canto-fermo, in this manner:—

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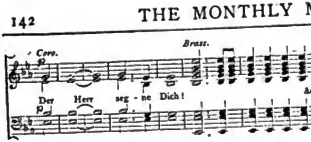

The chorus is unaccompanied save by a soft roll on the drums, and between each phrase a flourish of brass instruments of four bars is introduced. To give a more martial character to the passage, Weber has written parts for four trumpets, in addition to the two employed in the rest of the score. At the end of the prayer the "Amen" is given three times with the full power of chorus and orchestra, and four bars of symphony for the latter end the work.

It is much to be desired that some of our good choral societies, either in London or the provinces, would produce this splendid cantata. Of its success with the public there could not be a moment's question, and it presents so few difficulties either to singers or players that its preparation would involve no great labour. May this article be the means of directing the attention of our conductors to the work. They would, I am convinced, indorse the opinion of the composer's son and biographer, that, "next to his operas, it offers the most striking testimony to his powers of production."

COMMENTS.

BY EDWARD DANNREUTHER.

I.—SOME REMARKS ON WAGNER'S ORCHESTRA.

"Gewöhnlich glaubt der Mensch wenn er nur Worte hört
Es müsse sich dabei doch auch was denken lassen."
Goethe, "Faust."

ARTHUR SCHAPENHAUER compares his philosophy with the city of Thebes and its hundred gates, through each of which one could pass straight to the central market-place. I have long ago contracted a habit of using any chance assertion I may happen to stumble upon as such a gate to open the way towards some central conviction concerning our art, which conviction I may either have formed for myself or borrowed from others. I have found that such a proceeding ventilates one's notions, and often expands one's mental horizon. And it has struck me that by means of appending a few remarks from my particular point of view to any such chance assertions, I might occasionally meet the wishes of the Editor of this journal, who has so often honoured me with a request for "copy;" and that in this way also I might perhaps induce some indulgent reader to put me to rights wherever I may be in the wrong.

Now, one of my pet convictions, and one which here and there has led me to disagree with the musical verdicts of my colleagues is this: I hold it nearly, if not entirely impossible, when criticising a musical or poetical work, to separate form from matter, expression from the thought expressed, technical exposition from the poetical idea. It seems to me invidious to speak of means without taking into account the ends for which these means are used; to pit, let us say, a sonnet against a ballad, an epic against a play, or blank verse and hexameters against rhymed or alliterative verse, without previously allowing for the special nature of the poetical matter intended to be set forth by these forms and metres; to oppose the clearness and precision of everyday prose to the brilliant imagery of a poet's trance, or, again, to deride the musical asceticism of a Sebastian or Emanuel Bach in favour of the rich and luxurious instrumentation of a Beethoven and Mendelssohn, a Berlioz and Wagner, without taking note of the totally different range of emotion and thought in which these masters have lived and worked. I would therefore always pose the two fundamental critical questions in this order—first and *foremost*, what is the artistic end of the poet or composer? what emotion, what poetical idea has he got to express? Is it of a high kind? is it worth expressing at all? and, secondly, has he used the right means to express it?

Only when the questions are posed in this order—that is to say, the second depending entirely upon the first—a critic may safely proceed to consider them separately; and only then he can properly weigh means against ends, and pronounce either to be puerile, defective, or excessive.

The writer of an article on the recently-published score of Wagner's *Rheingold*, in the last number of this journal, has, it appears to me, answered the second question without taking due account of the first; and it is upon the peg of his assertions that I would, in all humility, beg leave to hang the present observations. The writer says:—

"We cannot but think it, however, a mistake (with all deference to the composer's judgment we would say it) that Wagner should have laid out his work for such an enormous orchestra as to render its performance under ordinary conditions simply impossible. For any average operatic orchestra at least twenty extra performers (some, too, on instruments not always to be met with) would have to be engaged in order to do justice to the music. As a curiosity which in its way is, we think, perfectly unique, we will copy the list of instruments given at the beginning of the score. It is as follows:—16 first and 16 second violins, 12 violas, 12 violoncellos, 8 double-basses, 3 flutes, 1 piccolo, 3 oboes, 1 corno-inglese, 3 clarinets, 1 bass-clarinet, 3 bassoons, 8 horns (four of whom alternately play tenor and bass tubas instead of the first-named instruments), 1 contrabass-tuba, 3 trumpets, 1 bass-trumpet, 3 trombones, 1 contrabass-trombone, 2 pairs of kettle-drums, 1 triangle, 1 pair of cymbals, 1 big drum, 1 tamtam, 6 harps. Besides this a seventh harp on the stage, and 18 anvils of different sizes, also on the stage."

And again:—

"We cannot help thinking it a pity, for the sake of Wagner's own popularity, that he should not have scored his work for a more generally available orchestra, especially as he has so conclusively proved, in his score of the *Meistersinger*, his ability to produce the finest effects without having recourse to more than ordinary means."

Now, I have no wish to treat Wagner (with whose great name recent occurrences, and not *malice prepense* on my part, have brought my name into immediate contact) as *Athanasius contra mundum*. I do not assume that if he be right, all other men must be absolutely wrong. I would rather in this case look upon the method of instrumentation he has adopted in the music to *Das Rheingold* as an instance in favour of the theoretical position I have taken up above. The question is here, in the first instance, a poetical one. It is a question concerning the dramatist as much as the musician Wagner. Nothing could be more superfluous than for me to attempt speaking of the richness and originality of his genius as a dramatic poet. This has recently been done in these columns by hands far better than mine. Indeed, after the extremely well-written and appreciative accounts of the poem of *Der Ring des Nibelungen*, and especially of *Das Rheingold*, which I take to emanate from the same pen as the sentences forming the text for the present lucubrations, there remains nothing for me to do or say than to point out that the instrumentation Wagner has made use of in *Das Rheingold* is the best possible for the special poetical purpose therein pursued, and that the musical effects wanted to give full significance to the

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poetical idea necessitates an orchestra of exactly the dimensions Wagner has chosen. We have it on the writer's own authority that Wagner can be most reticent whenever he thinks fit, and we are constrained to believe that in this work his poetical ends justify the extraordinary size of the orchestra.

If a list of instruments such as that prefixed to the score of *Das Rheingold* be a curiosity, let me cap it with a still greater curiosity, about which I would premise that, in this case also, the means are perfectly adequate to the ends.

Berlioz' *Grande messe des morts*, Op. 5. *Dies Irae*, page 26, full score.

4 Flutes.
2 Hautbois.
4 Clarinets.
8 Bassoons.
12 Cors.
4 Cornets-à-piston.
4 Trombones. Tenors.
1 Ophiclède monstre-à-piston.
4 Trompettes.

And again.
4 Trombones. Tenors.
4 Trompettes.
And again.
4 Trombones. Tenors.
4 Trompettes.
And a third time again.
4 Trombones. Tenors.
2 Ophiclèides.

These brass instruments are divided into four small orchestras, and are placed at the four angles of the chorus and general orchestra. Besides this there are eight pairs of kettle-drums, two bass-drums, one tamtam, and three pairs of cymbals, not to mention a large chorus and a complete band of strings. Of course, Berlioz composed his *requiem* for a special occasion, and the greater part of it can be performed on a smaller scale.

Let me leave such tedious cataloguing for something more profitable. I would now beg leave to call attention to the undeniable fact that musicians since Beethoven are no longer content with an approximate attainment of their ends, but that *they choose rather to employ perfectly adequate means*, at any risk or cost. They try to express larger and more intense things than most of their predecessors, and they cannot afford to stop short of the proper tools to work with.

It appears to me that modern art of every kind, in unison with the best Greek art, and in opposition to the best mediæval art, appeals to our immediate sensuous perceptions rather than to our imaginative faculties. Every modern musician, for instance, strives after increased clearness and precision in point of delivery; every composer does his utmost to mark each *nuance* of his intentions; and players invariably supply "phrasing and expression" where composers have neglected to suggest them. Compare, for instance, the account given by Von Lenz of J. B. Cramer's hard and dry manner of playing his own études, with Von Bülow's edition of the same. Compare the complicated dynamical indications in Beethoven's later quartettes and sonatas with the suites and concertos of Seb. Bach, Wagner's score of *Tristan* with the score of any of Mozart's symphonies, or Liszt's transcriptions of Beethoven and Berlioz' orchestral compositions with the pianoforte versions by Hummel and Kalkbrenner. I mention these things only to lead up to the final point I wish to make.

It should be clearly recognised that this same tendency towards increased precision and fulness—towards an exhaustive expression of each thought—has of necessity been extended into the domain of instrumentation. Thus, it was this tendency which delivered us from the figured basses and the harpsichord or organ accompaniments to older vocal music; orchestral instruments, with positive parts written for each, being used in their stead. It was this tendency which has placed the conductor with his stick, instead of the first fiddler with his bow, at the head of the orchestra. It is to it that we owe the introduction of valve horns and valve trumpets, and, above all, it is to it that we are indebted for that incommensurable innovation which makes the orchestra of Berlioz and Wagner so utterly different from and preferable to that of Mozart and Haydn. The innovation I refer to is this:—Each group of wind instruments is now treated in such a manner that complete chords can be got of the one and same shade of colour. To get these complete chords, a bass clarinet is employed besides the two ordinary clarinets, a corno-inglese besides the two hautbois, a third fagotto and sometimes a contra-fagotto besides the usual ones. This is the reason why we find three flutes, four horns, three trumpets, and why a bass tuba or an ophicleide is generally added to the group of trombones. And the gain resulting from this method is truly incalculable. By virtue of it, every variety of colour can be kept pure; every effect can be produced, without demanding from any particular instrument services for which it is more or less unfit. Purer and more perfect orchestral effects can be got at a smaller cost to each individual player.

Wagner is not the first to have pointed out the frequent discrepancies in Beethoven's later works; between the composer's thought, and the manner of expressing it—between the musical idea, and the instrumental garb it appears in. But no one has done this so exhaustively as Wagner; and I would suggest that his recent little essay, contained in the ninth volume of his *gesammelte Schriften* "*Zum Vortrag, von Beethoven's neunter Symphonie*" should be translated for the readers of this journal. Wagner there points out that in the main Beethoven's manner of treating the orchestra is Mozart's, whereas his musical thought is of a totally different stamp. Wagner shows the perfect agreement and harmony between the musical thought and its orchestral treatment in a symphony of Mozart's or Haydn's. He points out how Mozart manages to express his thought entirely and completely, his means being perfectly adequate to his ends; whereas Beethoven often expresses his idea only approximately, because the orchestras at his disposal were in many respects insufficient to embody these ends. We have analogous cases on a smaller scale in many of his pianoforte works, where his thought is evidently cramped by the insufficient length of keyboard peculiar to the instruments of his earlier days.

By way of conclusion, I would meet the assertion—

"That a composer's popularity, other things being equal, will largely depend on the frequency with which he is heard; and if he deliberately writes music which it is impossible to perform, unless under exceptional conditions, it appears to us that he has only himself to thank if that music should remain to a great extent unknown"—

with a counter assertion. The technical demands made by composers upon players *create* players. The dimensions of scores regulate in the end the dimensions of orchestras. Beethoven's pianoforte works have produced a distinct school of players, so have Chopin's and Liszt's. The demands as to the constitution of orchestras made by Beethoven, Mendelssohn, or Schumann in the concert-room, by Meyerbeer or Gounod at the opera, regulate the size of the present orchestras, and the demands made by Wagner will regulate the size of future orchestras. In any case it is not very difficult in the larger towns of Germany to supply an orchestra complete in Wagner's sense of the word. And if such a thing should be difficult in London (which I deny), *tant pis pour Londres*. As to expense, the tenth part of a *tenor*, or of a *prima donna*, costs as much per night as twenty extra instrumentalists!

[It is with much pleasure that we print Mr. Dannreuther's interesting and valuable "Comments" on our review of the *Rheingold*.

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With most of his remarks we entirely agree. He seems to us, however, to have missed the point of our objection to Wagner's enormous orchestra. It is not the difficulty of procuring the necessary players that constitutes our objection. In London, and in most large towns, either of England or the Continent, the needful instrumentalists could, doubtless, be easily found. But we very much doubt whether the managers of theatres would be willing to go to the expense of engaging some twenty or thirty extra players for the sake of producing an opera which, except by a few musicians, is certainly not at present appreciated as it deserves; and, since it can as certainly never become popular except by repeated hearing, we cannot but think it unfortunate that so noble a work should not have been written in a manner which would render it more likely to be frequently performed.—[ED. M.M.R.]

PRELUDE TO "LOHENGRIN."

TRANSLATED FROM WAGNER'S "PROGRAMMATISCHE ERLÄUTERUNGEN."

LOVE seemed to have vanished from a world of hatred and quarrelling; as a lawgiver, she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possessing (the sole arbiter of all worldly intercourse) the human heart's unquenchable love-longing, again, at length, craved to appease a a want which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire for a comforting sensuous conception of this supersensuous idea, invested it with a wonderful form, which, under the name of the "Holy Grail," though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank a last farewell to his disciples, and in which his blood was received, when out of love for his brethren he suffered upon the cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

This miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing of it over into the custody of highly favoured men, was selected by the author of *Lohengrin*, a knight of the Grail, for the introduction to his drama, as the subject to be MUSICALLY PORTRAYED, just as here, for the sake of explanation, he may be allowed to bring it forward as an object FOR THE MENTAL RECEPTIVE POWER OF HIS HEARERS. To the enraptured look of the highest celestial longing for love, the clearest blue atmosphere of heaven at first seems to condense itself into a wonderful, scarcely perceptible, but magically pleasing vision; with gradually increasing precision the wonder-working angelic host is delineated in infinitely delicate lines, as, convoying the holy vessel in its midst, it insensibly descends from the blazing heights of heaven. As the vision grows more and more distinct, as it hovers over the surface of the earth, a narcotic fragrant odour issues from its midst; entrancing vapours well up from it like golden clouds, and overpower the senses of the astonished gazer, who, from the lowest depths of his palpitating heart, feels himself wonderfully urged to holy emotions. Now throbs the heart with the pain of ecstacy, now with the heavenly joy which agitates the breast of the beholder; with irresistible might all the repressed germs of love rise up in it, stimulated to a wondrous growth by the vivifying magic of the vision; however much it can expand, it will break at last with vehement longing, impelled to self-sacrifice and towards an ultimate dissolution, such as never yet human hearts have felt. And yet this feeling revels again in the supremest bliss, as, imparting comfort the nearer it approaches, the divine vision reveals itself to our entranced senses; and when at last the holy vessel shows itself in the marvel of undraped reality, and clearly revealed to him to whom it is vouchsafed to behold it; as the Holy Grail, which from out of its divine contents spreads broadcast the sunbeams of highest love, like the light of a heavenly fire that stirs all hearts with the heat of the flame of its everlasting glow, the beholder's brain reels—he falls down in a state of adoring annihilation. Yet upon him who thus is lost in love's rapture, the Grail pours down its blessing, with which it designates him its chosen knight; the blazing flames subside into an ever decreasing brightness, which now like a gasp of breath of the most unspeakable joy and emotion spreads itself over the surface of the earth and fills the breast of him who adores with a blessedness of which he had no foreboding. With chaste rejoicing, and smilingly looking down, the angelic host mounts again to heaven's heights; the source of love, which had dried up upon earth, has been brought by them to the world again—the Grail they have left in the custody of pure-minded men, in whose hands its contents overflow as a source of blessing—and the angelic host vanishes in the glorious light of heaven's blue sky, as before it thence came down.

THE BRISTOL MUSICAL FESTIVAL.

THE first musical festival ever held in Bristol has been celebrated during the past month, at the Colston Hall, in that city. The hall in question is well adapted for its purpose, as it is capable of seating some 2,500 persons; and it also, as some of our readers will be aware, contains one of the finest organs to be found in the West of England, a capital specimen of the work of Mr. Willis, the builder of the large instruments in the Albert Hall and St. George's Hall, Liverpool. The object of the festival, as of most provincial festivals, was a benevolent one, the profits being divided between the several hospitals and infirmaries of the city. The musical arrangements were under the direction of Mr. Charles Hallé, whose excellent orchestra was engaged for the entire festival. The chorus, consisting mainly of Bristol amateurs, had been carefully trained by Mr. Alfred Stone, a gentleman whose name will be remembered in connection with the National Music Meetings at the Crystal Palace. Though only one new work of importance was set down for performance, that one—Mr. G. A. Macfarren's oratorio *St. John the Baptist*—was of sufficient importance to give a distinctive character to the whole festival; and of course it was only to be expected that an opportunity should be afforded to the Bristol audiences of hearing some of the stock pieces which, though familiar enough to London concert-goers, are by no means so frequently performed in the West of England. It must be added, too—though we do not know whether the credit is due to Mr. Hallé himself or to the directors of the festival—that the evening concerts possessed a higher artistic value than is sometimes to be met with at provincial meetings.

The festival commenced on Tuesday, the 21st ult., by a capital performance of the *Creation*. The solos in the first two parts of the work were sustained by Mme.

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Lemmens-Sherrington, Mr. Sims Reeves, Mr. E. Lloyd, and Mr. Santley; and in the third part by Mme. Otto-Alvsleben, Miss Enriquez, Mr. E. Lloyd, and Mr. Lewis Thomas. The choruses were on the whole admirably given, and too much praise can hardly be awarded to Mr. Hallé's band for the delicacy and finish with which they rendered Haydn's exquisite instrumental effects.

We cannot do more than mention the chief items of the evening concert which followed. Foremost in point of interest for real lovers of music was undoubtedly the great symphony in C minor of Beethoven, but it is probable that the overtures to *Euryanthe* and *Guillaume Tell*, and the popular march from *Athalie*, were more to the taste of a mixed audience. The vocal music was of the customary miscellaneous quality.

Wednesday morning, the 22nd, was devoted to a performance of *Elijah*, which, as regards the choral part at least, can scarcely be considered so successful as that of the *Creation* on the previous day. It must of course be taken into account that the difficulties presented by Mendelssohn's music are far greater than those in the work of his illustrious predecessor; but making every allowance for this, the choruses showed in parts a want of decision and accuracy which impaired the effect. A disappointment, moreover, awaited the audience from the indisposition of Mr. Sims Reeves, who had already been absent, from a cold, on the previous evening, and was still unable to appear. The tenor music was consequently divided between Mr. Vernon Rigby and Mr. E. Lloyd. The soprano solos were allotted to Mme. Alvsleben and Mme. Lemmens-Sherrington, and the contralto to Mme. Patey and Miss Enriquez, while the whole part of the prophet was sung in his best manner by Mr. Santley.

The second evening concert was fully equal in merit to the first, and included, as its chief instrumental items, Mozart's ever-fresh and lovely symphony in E flat, and the overtures to *Leonora* (No. 3), *Meeresstille*, and *Tannhäuser*. Mr. Hallé himself contributed Weber's "Concertstück," and among the more important vocal features of the concert must be named Mme. Lemmens-Sherrington's singing of Handel's "Sweet bird"—an old-fashioned song, which (with all respect to the composer be it said) we consider very uninteresting. It is a brilliant show-piece for a singer and a flautist, but nothing more. It was, however, capitally given and warmly applauded.

The most important concert of the festival was undoubtedly that of the Thursday morning, when Mr. Macfarren's new oratorio and Mendelssohn's *Lobgesang* were performed—the former for the first time. It will be remembered that the overture has been twice played in London during the past season—at the British Orchestral Society's Concerts, and at the Philharmonic—but the rest of the work had not been previously brought to a hearing. It is quite impossible, within our limits, to attempt anything like an analysis of so important and elaborate a composition; suffice it to say that it is as a whole distinguished by dignity of treatment, and by excellent use of technical resources. Among the most striking numbers may be noted the opening chorus, "Behold, I will send my messenger," the semi-chorus, for female voices, "This is my beloved Son," and the concluding chorus of the first part, in which the old Psalm-tune "Hanover" is treated with great skill. The entire solo part of the Baptist himself, admirably sung by Mr. Santley, may be singled out for commendation, and the oratorio will be, we think, considered not unworthy of its author's reputation.

Rossini's *Stabat Mater* and a miscellaneous selection, including the overture to the *Midsummer Night's Dream* and *Der Freischütz*, formed the staple of the Thursday evening concert; and the Festival was brought to a close on the Friday by a very excellent performance of the *Messiah*.

Of the pecuniary results of the meetings we have not, up to the time of our going to press, been informed; but to judge from the large attendances, we should venture to hope that they will be successful.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *Oct.* 1873.

OUR concert season has now commenced, the concerts at the Gewandhaus having begun on the second of October. The first concert was dedicated to the memory of Ferdinand David, and brought as introduction a new composition by Carl Reinecke, entitled "In Memoriam." This piece consists of an introduction and a fugue. After a short andante in D minor, which, with its sombre mournful chords creates a powerful impression, follows a not very long but excellently worked fugue, in which towards the conclusion the choral "Wenn ich einmal soll scheiden" is interwoven in a clever and effective manner. A second orchestral work, dedicated to the memory of David, was an adagio entitled "Nachruf," by Ferdinand Hiller, the intimate friend for many years of the departed master. This composition of Hiller might, as regards its elegiac tone, be called beautiful, if, at the conclusion of the first part, and also in a corresponding passage of the second part, there did not appear a theme as regards its connection to a "Nachruf" to us altogether inexplicable and problematical. Unfortunately this theme, with its jumping rhythm and noisy instrumentation, is anything but fine, even putting aside the sharp contrast it forms to the soft and melancholy character of the whole work. If we were to give a programmatic explanation of these ideas, we would feel inclined to say that Hiller wanted to express in very cold realistic manner his "après nous le déluge." But through this the total impression of the adagio, which otherwise is very noble, is much injured.

Of David's compositions there were introduced in the programme the "121st Psalm, the adagio from the sextett for stringed instruments Op. 38, and the concerto for trombone." The psalm—as far as we know the only sacred composition of David—is for two sopranos, with pianoforte accompaniment, composed in a plain, simple way, but full of fine feeling; and it created, with its accompaniment arranged for orchestra for this first performance at the Gewandhaus, a very fine effect. The ladies Gutschbach and Degener sang excellently. Whether the instrumental accompaniment is by David himself, or comes from another hand, we do not know. The sextett, Op. 38, had been performed once at a chamber-music soirée at the Gewandhaus some twelve years ago, and obtained at that time a very honourable success, without exactly creating a sensational impression. The whole work has the advantage of a brilliant instrumentation, founded on a profound knowledge of the stringed instruments. The real enlivening element of the polyphonic style, which, doubtless, for longer movements is always a matter of necessity, is in this work scarcely sufficiently prominent. This is, however, least noticed in the adagio, which is not very long; besides, on this occasion it was considerably improved, the separate parts being executed, not by six solo instruments, but by the whole stringed orchestra. The concerto for trombone has been composed many

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years ago for our former far-famed trombone-player, Queisser, and is a very fine effective piece, which was played on the present occasion very excellently by the royal Kammermusiker, Herr Bruns, from Dresden. Finally, we heard the offertoire, "Tota pulchra es, Maria," from the posthumous mass by Robert Schumann, a very noble devotional work. Frl. Gutzelbach sang the short piece in an excellent style.

If we wanted to find fault with this programme, compiled certainly in a very ingenious way, it would be on account of the shortness of the six compositions which formed the first part of the concert, and were all of the same colour as regards their tone. We were also somewhat disappointed in our expectations that the direction, to do honour to the departed master, would ask one of his most famous pupils, who was also intimate with him, to perform one or the other of David's excellent violin concertos; certainly nothing could have given more brilliancy to the evening, than if Joachim had been called to take this place of honour. We do not know what prevented such an arrangement, but we will testify that such was the general expectation.

The concluding piece of the evening was Mendelssohn's A minor symphony, a very fine and well-timed performance.

The second Gewandhaus concert was opened with Schumann's overture to *Die Braut von Messina*, the tragedy in which Schiller endeavoured to introduce the chorus as an ideal independent person, as is the case in the antique tragedies. The overture by Schumann, a comparatively less known work of the genial composer, corresponds in its style completely to the contents of Schiller's tragedy, and creates a powerful impression. It is much to be desired that this overture should oftener be played at concerts, and not only at the theatre when one of the rare performances of the *Braut von Messina* takes place.

Herr Bargheer, Hofkapellmeister from Detmold, delighted us by the very noble style in which he rendered Viotti's A minor concerto, the adagio from the G minor concerto, and a (rather shallow) fantasia on Irish airs for violin by Spohr. Without being exactly an artist of the first rank, Herr Bargheer possesses so many excellent musical qualities, that he appears to us to be perfectly justified in taking a prominent place amongst the candidates for the post of Leipzig concertmeister. In all probability it was for this purpose that he appeared this time at the Gewandhaus.

An appearance equally welcome and interesting to us was Frau Elizabeth Lawrowska, from St. Petersburg. This lady was preceded by her excellent reputation, which she has most brilliantly justified. Frau Lawrowska possesses a wonderfully soft, sympathetic voice, of a rich, full, and flowing quality, and a compass from the low A to the high G. Her lowest tone we heard in Schubert's song, "Death and the Maiden." The highest tone, G, the singer only touched once during the evening in the song by Schumann, "Poet's Love," transposed into B flat major. From the B up to the high F, that is to say, more than an octave and a half, the voice is perfectly even, and possesses, in fact, only one register of a charming clarinet-like sound. The low A seems to be a little rough, and the highest G somewhat forced. The character of the voice is altogether alto, even in the notes which go into the soprano register. As to the style of singing of Frau Lawrowska, we can only give the highest praise. The lady sang, besides the two songs mentioned, also a recitative and air from the Russian opera, "La Vie pour le Czar," by Glinka. Absolutely free from any bad habits, in the certain possession of a perfect vocal technic, which, considering the volume of the voice, must be appreciated all the more, Frau Lawrowska employs the brilliant weapons of her excellent resources in the noblest manner. Again she brings vividly before our mind that no other solo performance can produce so deep an impression as the human voice. Her rendering of the two songs ranks amongst the most touching and impressive performances we have ever heard.

The A major symphony by Beethoven, which formed the conclusion of the concert, was played in an excellent manner, and offered a real musical treat.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *Oct.* 12, 1873.

TAKING leave of the great Exhibition, which is now every day frequented by many and many thousands of visitors, I have still to say a few words about the printed music exhibited from some countries. To value our present musical editions in the right way, it would have been necessary to exhibit also some of the old printed music. The few countries which have contributed in that line cannot give an idea of what a height music, speaking from the commercial point of view, has now reached. There were only to be seen the firms of a few publishers of Leipzig, Schott from Mainz, Rieter-Biedermann from Switzerland, the publishers from Vienna, and Augener from London. With many firms we make acquaintance only through a collection of titles, splendidly and tastefully decorated by the famous house of Roeder, in Leipzig. The same establishment has exhibited, as a sort of cabinet-piece, the finale (Schluss-Apotheose) of Westmayer's imperial Overture in score—diamond-engraving, with picture, ornaments, dedication, etc., which will be published in colours and lithographed by Schreiber (formerly Spina), in Vienna. That piece was easily to be found in the great rotundo; to find out all the other printed music was a difficult task; hidden as much as possible in a remote corner, those treasures were sure not to be molested by profane looks. Such was the case in the German gallery with the Leipzig collection of publishers, joined by Schott's publications; with Rieter-Biedermann in the Swiss department; with Messrs. Augener in the English gallery, and with the publishers from Vienna in the Austrian court. In the first-named collection we find editions by Kistner, Kratzschmar, Leuckart, Peters, and the before-mentioned titles of Roeder. The editions by Peters, veritable "people's editions," furnish unprecedented examples of cheapness, as the scores of Bach's Matthäus and Johannes Passions, the Mass in B minor, the *Creation* by Haydn, the *Freischütz* by Weber. Schott in Mainz has sent the score of Wagner's *Rheingold*, the *Ring des Nibelungen*, and the *Meistersinger* arranged for four hands. Rieter-Biedermann in Winterthur has exhibited a splendid edition of Beethoven's *Fidelio*, with drawings by Schwind, the Mass in E flat by Schubert, the Oxford and other symphonies by Haydn, the similar works by Beethoven, and the oratorios by Handel (vocal scores). Augener, your own firm, could boast of Pauer's Complete Edition of the Classics and other works. The publishers of Vienna, Spina (now Fr. Schreiber), Haslinger, Gotthard, and others, had given their best; likewise some publishers from Pesth, Warsaw, and Padua. But where is the great establishment of Breitkopf and Härtel, and their complete edition of Beethoven, the editions of Bach, of Handel; the splendid editions of Schubert's works, and so many others by Senff in Leipzig; the publishers of Berlin, particularly Simrock, Bote and

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Bock, the French and Belgian publishers, and the other great publishing houses of London? Regarding the national song and its cultivation, only Switzerland and America (Boston) have exhibited numerous large sheets for classes, and the latter also valuable educational works by Schäublin, Kästlin, and Weber.

After all the excitement of this eventful summer, the amusements of the winter season must be uncommon to excite and satisfy the wearied concert-goers. The Gesellschaft der Musikfreunde and the Philharmonic have both announced their programmes, the former have in view the cantatas Nos. 34 and 50 by Bach, the oratorios *Alexander's Feast* and *Solomon* by Handel, the *Creation* by Haydn, *Manfred* by Schumann, the suite No. 4 by Lachner, a new choral work by Brahms, and (for the first time) selections from the Mass in A flat by Schubert. The Philharmonics have chosen symphonies by Abert, Mendelssohn (A minor), Mozart, Berlioz (*Romeo*), Rheinberger (*Wallenstein's Lager*), Haydn (Oxford), Beethoven (Nos. 3, 5, 7); the serenade No. 2 by Brahms, and variations, a new work by the same composer; concertos by Wieniawsky, Chopin, and Raff; overtures by Beethoven (Op. 124), Berlioz (*Benvenuto Cellini*, Volkmann (*Richard III.*), Cherubini (*Anacreon*).

The Opera is going to perform (for the first time in the new house) Weber's *Oberon*, and Schumann's *Genovefa*, never performed in Vienna. A most splendid representation has been a performance of *Lucia*, with Signora Patti, who had the kindness to sing for the benefit of the benevolent fund of that theatre. The great artist had never before sung in the great Opera-house, the reception therefore was the more enthusiastic; the audience itself appeared dressed as for a gala representation, and the recalls, the flowers and bouquets, seemed never to end. Orchestra and chorus and the solo-singers were inspired by the co-operation of the great singer, and the whole performance left nothing to desire. Beck (Ashton), Muller (Edgar), Pirk, and Mayerhofer had their share of applause. Signora Patti sang in Italian, the others presented their German—a difference which, for the once, could easily be endured. At last, when the visitors had vanished, the amiable singer was received on the stage by the assembled direction and members of the Opera, and, with thankful words, was presented with a precious casket as a remembrance of that evening, which augmented the said fund by nearly twenty thousand florins. Mlle. Fioretti, from the Grand Opera in Paris, has finished a very brilliant series of Gastspiele, and is followed by another ballerina, Mlle. Gyrod, who is engaged for ten representations. Herr Scaria and Frau Wilt have represented, for the first time, the rôles of Veit Pogner (*Meistersinger*) and Selica. The house is every evening filled immensely, particularly by visitors from abroad, as the fine weather and the sensible diminution of the incommodious cholera attracted great masses of travellers, to profit by the last moments of an Exhibition which in such grand style will certainly not be seen soon in our present century. The operas performed since the 12th of September have been as follow:—*Fliegende Holländer, Don Juan, Armida, Dom Sebastian* (twice), *Romeo and Juliet* (twice), *Profet, Faust* (twice), *Norma, Judin, Meistersinger, Troubadour, Freischütz, Afrikanerin, Lucia, Lohengrin, Lucrezia Borgia, Tannhäuser, Zauberflote.*

Correspondence.

GOUNOD'S "MEDITATION."

To the Editor of THE MONTHLY MUSICAL RECORD.

SIR,—It may be worth while to mention, as a circumstance to which I have seen no reference in the press criticisms on the second concert of the present series at the Crystal Palace, that though no doubt, as stated in the programme, one of M. Gounod's latest compositions, *so far as the orchestration is concerned*, the "Meditation" for violin solo, with orchestral accompaniment, was published several years ago *as a piano solo* by Messrs. Cramer, Beale, and Wood, under the title "Le Calme, ame Romance sans Paroles pour Piano, par Ch. Gounod," dedicated "à mon Ami, Georges Bizet." I believe this "Romance" is *identical* (allowing for orchestration) with the "Meditation" as performed by the Crystal Palace band the first time, though in the repeated performance the melody was conducted in the last two bars by an ascending scale to the high D flat, ending on the tonic instead of on the third of the chord.

I am, Sir, your obedient Servant,

Penge, 24th Oct., 1873. R. G. W.

Reviews.

Robert Schumann's Piano Works. Edited by E. PAUER. Volume I. Augener & Co.

THE appearance for the first time of a complete, uniform, and cheap edition of the pianoforte compositions of Schumann will be hailed with delight by every pianist. Until now, owing to the dispersion of his copyrights among various German publishers, it has been a difficult matter to collect all these works, which, moreover, exist in so many different forms as regards size of sheets, type, &c., that anything like uniformity was out of the question. It may safely be said that, with the exception of a few of the musical enthusiasts whose hobby it is to bring together in their libraries the complete works of the great masters, hardly any one, in this country at least, knows anything of Schumann's writings for the piano in their entirety. And yet no one since Beethoven has done more to enlarge the resources of the instrument than the composer the first portion of whose works lie before us. We say this deliberately, without either ignoring or undervaluing the treasures bequeathed to us by Weber, Schubert, or Mendelssohn. The last-named, especially, has enriched the repertoire of the instrument by many masterpieces, which for artistic finish of workmanship far surpass most of the writings of Schumann. Yet, for originality and depth of thought, we should be disposed to give the palm to the latter. Let the student, for example, compare the two great fantasias of these writers, which we select as somewhat similar in form—we mean that by Mendelssohn in F sharp minor, Op. 28, dedicated to Moscheles, and Schumann's Op. 17 in C, dedicated to Liszt. In the former we find the most exquisite polish; every note is well considered, and in its place, and the work leaves the impression of a highly-finished masterpiece. In Schumann, on the contrary, we find a certain amount of roughness; it is the wild beauty of the moorland as contrasted with Mendelssohn's tastefully laid-out park; and yet, speaking of our own personal impressions, we derive a greater pleasure from the poetical ideas, untrained though they be, of Schumann, than from the music of his more highly-cultivated contemporary and friend.

The causes of the comparative unpopularity of Schumann's music till within the last few years are, we think, twofold. In the first place, it is so entirely new, so different from anything that had preceded it, that there was necessarily a large amount of prejudice to be overcome before it could be accepted. In the musical world there is always a certain *vis inertiæ* which opposes everything not according to preconceived ideas and notions. One of the most striking examples of this is to be seen in the reviews of Beethoven's Mass which appeared on its first publication, in which it was reviled as unplayable, unnatural, abstruse, and accredited with nearly every possible fault—one reviewer even venturing to say that "if Beethoven would only write *more naturally*(!), he might produce really fine music." We see the same spirit, in a somewhat different manifestation, in the general opposition at the present day to Wagner's music; and we can hardly be surprised if Schumann's highly original genius should in like manner have been looked upon with suspicion and distrust. The second cause why this music is not better known is its difficulty. Of course there are pieces of our author's to be met with which are not only comparatively but absolutely easy; but these are quite the exception; and a pianist must have arrived at a high degree of technical proficiency before he can hope to grapple successfully with most of Schumann's more important works. They require, too, not merely the requisite mechanical facility, but a hearty sympathy with and intelligent appreciation of them to do them justice; and so long as it is any labour to play the mere notes, this is impossible. Bülow's sound dictum should be borne in mind: "A player ought always to be able to accomplish, if needful, *at least twice as much* as is required by the piece he is playing." Thanks.

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however, to the exertions of many talented artistes in this country—foremost among whom we must name the composer's gifted widow, and (in a different way, as conductor) Mr. Manns, at the Crystal Palace—we are now able to talk of the depreciation of Schumann's genius as a thing of the past. He is now generally acknowledged to stand in the first rank of the tone-poets of the present century.

We are glad to find that in the present edition of the piano works they are given in the order of their Opus numbers. Certain advantages would no doubt appertain to a system of classification, such as that usually adopted with the works of Chopin; but we think it on the whole far preferable to print them consecutively, especially as in most cases the order of publication corresponds, at least approximately, to that of their production, and we are thus enabled to trace with ease the gradual developments and changes of the composer's style. Another point of importance which has been carefully attended to has been the preserving of the German indications for performance which Schumann so frequently prefixed to his works. They are accompanied by an Italian translation, for the benefit of those who do not understand the German language; but the originals are often so characteristic of their matter that it would have been a grave omission had they been suppressed. To quote but two examples—in Nos. 15 and 16 of the "Davidsbündler," Op. 6, the indications "*frisch*" and "*mit ganzem Humor*" are certainly more expressive than the Italian equivalents "*con vigore*" and "*giocoso*." Still further completeness is given to the present edition by a translation of the various prefatory remarks affixed to certain numbers, such as the "Studies after Paganini's Caprices," Op. 3, and the "Davidsbündler," Op. 6.

We cannot enter in any detail into the contents of this first volume, which includes all the works from Op. 1 to Op. 12. A brief enumeration of their names must suffice. We find first the "Variations on the name 'Abegg.'" Op. 1—Schumann's first published work. To this follow the "Papillons," Op. 2, a set of short but most charming little pieces, the first of the large series of "Characteristicke," of which their author wrote so many, and as characteristic of his style as any of his later works. The "Studies" above referred to come next, and then the interesting "Six Intermezzi," Op. 4; the "Impromptu" on an air by Clara Wieck, Op. 5; the "Davidsbündler," Op 6; the Toccata in C, Op. 7; the Allegro in B minor, Op. 8; the "Carneval," Op. 9; the second set of "Studies after Paganini's Caprices," Op. 10; the first sonata in F sharp minor, Op. 11; and the well-known and popular "Phantasie-stücke," Op. 12. The price of the whole volume is less than that of several of the single pieces in previous editions; and the type, for clearness and beauty, leaves really nothing to desire. We look for the remaining volumes of the series with much interest.

Quartett in A flat major, for Piano, Violin, Viola, and Violoncello. By Henry Westrop. Op. 2. Augener & Co.

It is with hearty pleasure that we welcome another good classical work from an English pen. The present is, we understand, a reprint, but its merits are quite sufficient to warrant the appearance of a second edition. Mr. Westrop not only has pleasing and melodious ideas, but he also knows how to treat them. His quartett is quite orthodox in form, and consists of three movements—an *allegretto moderato* in A flat, a *larghetto* in F, and a finale *vivace*, in the original key. The combinations of the instruments show throughout an experienced hand, and a good knowledge of counterpoint. The only weak point about the work we consider to be a certain timidity of modulation in the "free fantasia" portions of the first and last movements. Mr. Westrop seldom goes far away from his original key, and the results occasionally a slight feeling of monotony. In the slow movement he is bolder and proportionately more successful. With this one small reservation we can most heartily recommend the work, which has the additional advantage of being, though quite sufficiently showy and brilliant, not too difficult, either in the piano or string parts, for good amateur players.

Sonata in A major, for the Pianoforte. By Herbert S. Oakeley. Op. 20. London: Lamborn Cock.

This is the third sonata by an Englishman that we have had occasion to review within the last few months, and we hail the fact as an indication of better times in the history of our pianoforte music. True, it is not given to every one to master this form of composition, nor would we wish to discard the more modern class of music, such, for instance, as the "Character-stücke," of which Schumann, Gade, and others have given such admirable examples. But the writing of a sonata requires much mastery of form, to say nothing of such essentials as thematic treatment, counterpoint, &c.; and the fact that our native composers are again turning their attention to this too long neglected province of their art is in itself an encouraging sign.

Professor Oakeley is favourably known in the musical world as the composer of various songs, and other small pieces, evincing not only knowledge, but much taste and real musical feeling. It was, therefore, with considerable interest that we sat down to play through his new sonata. If we confess to a feeling on the whole of disappointment on finishing the work, we must also, in justice to the professor, add that we do not think he is entirely responsible for it. We are rather inclined to account for it by a note given at the end of the work—"Geneva, 1872." Unless we are mistaken, this sonata was written at the time Dr. Oakeley was suffering from the effects of the accident which, as many of our readers know, nearly cost him his life. At such a time, however strong the impulse to composition may have been within him, it is hardly possible that he should be in the full possession of his powers; and we think that much of the weakness which we find in parts of this sonata may be attributable to this cause.

Of the four movements of which the work consists, we like the first and last much less than the intermediate ones. This, again, is in accordance with the theory we have ventured to lay down, for it is precisely these movements which are the most difficult to write. The opening *allegro* appears to us to suffer badly from want of clearness in form. The first subject rambles on into the second, without being at all distinctly defined. We do not mean that we should wish the whole music "chopped up" into eight-bar phrases; but we think we ought to be able to point to a place at which we could say, "Here the first subject ends, and the transition to the second subject begins." This is simply impossible. The second subject itself is better defined, and the "free fantasia" of the second part is clever, and displays good contrapuntal treatment; but the vagueness of the first theme again on its recurrence mars the effect of the movement, and we reach the close with a feeling more or less of unsatisfactoriness. The following *adagio* in D is much more to our taste. The themes are very pleasing, and the treatment clear. The episode in B flat is in good contrast with the principal subject, but the recurrence subsequently of the first two pages of the movement in an almost unchanged form gives a certain amount of monotony, which might, we think, have been judiciously avoided, either by figuration of the melody or alteration of the harmony, or both. The third movement (minuet and trio) is, we consider, the best portion of the sonata, and we are glad to be able to speak of it with unqualified praise.

The final rondo, again, we consider by no means one of the best parts of the work. The opening theme is graceful and pleasing, but the remainder fails to attract us, and the whole movement seems to us too long for the materials on which it is constructed. We do not think it would be fair to judge of Dr. Oakeley's abilities from the present work, written as it was under such unfavourable conditions; nor should we like to pronounce an opinion from it as to how far he is competent to deal with the highest forms of composition. We have merely dealt with the sonata as honestly as we could on its own merits, and shall reserve our opinion on the author himself till we can meet him to greater advantage.

Six Songs (1. "Stars of the Summer Night;" 2. "The Zephyr's Pinions are moving;" 3. "I know thou dost love me;" 4. "O Hemlock-tree;" 5. "Ye soft Blue Eyes;" 6. "When other Friends are round me"). Composed for and dedicated to Mr. Sims Reeves, by Bernhard Molique. Op. 54. London: Stanley Lucas, Weber, & Co.

There have been few more thorough and conscientious artists than the late Bernhard Molique. Throughout his career he never, so far as we know, wrote rubbish for the sake of pandering to a depraved popular taste; and, as a natural consequence, his music, if not displaying genius of the highest order, is always worthy of the attention of musicians. Prophesying is always hazardous work, but we nevertheless think we may venture to predict that some, at least, of Molique's music will live when the works of many writers who have enjoyed a far larger degree of ephemeral popularity will be altogether forgotten. The six songs now before us, which we presume are a reprint, are, as a whole, fully worthy of their composer. They are thoroughly German in style, but are always melodious, clear in form, and lie in the best part of the tenor range. We do not consider them all of equal merit. Our own favourites are Nos. 1, 4, and 6; but this will probably be a matter on which opinions may vary. "Stars of the Summer Night" is, to our thinking, a most choice and tasteful setting of Longfellow's verses; while No. 6 ("When other Friends") is quite as good in a more piquant and light style. "The Zephyr's Pinions are moving" (No. 2) reminds us, both in its rhythm and the character of its melody, of Mendelssohn's well-known "Auf Flügeln des Gesanges." We can most honestly recommend the entire set to our tenor-singing readers, more especially as they

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will not be found too difficult, either in voice-part or accompaniment, for the use of amateurs.

Sing on, sing on, ye little Birds (Song); *I'll rest beneath the Greenwood Shade* (Song); *Angels' Voices* (Song); *The Banner* (Vocal Duet). By S. W. WALEY. London: Stanley Lucas, Weber, & Co.

MR. WALEY is, we believe, an amateur; but his music shows nothing of what may be called "amateurishness." He writes with the evident ease of a practised musician, and is by no means destitute of ideas. At the same time it is somewhat difficult to define the chief characteristics of his music, as set forth in the pieces now before us. They are all graceful and well-constructed, but on the whole rather deficient in distinct individuality of style. For the duet we must confess we do not care; but the three songs we decidedly like. They are melodious and pleasing, and we can honestly recommend them. "I'll rest beneath the Greenwood Shade," and "Angels' Voices," are written for a contralto; "Sing on, sing on, ye little Birds" seems to us most suitable for a tenor voice, though it may also be sung by a soprano.

Robert Schumann als Kritiker; Sprüche aus seinen Schriften über Musik und Musiker, gesammelt und mit einer Vorrede versehen von JOSEF SCHRATTENHOLZ (Robert Schumann as a Critic; Sentences from his Writings on Music and Musicians. Collected and furnished with a preface by JOSEF SCHRATTENHOLZ). Bonn.

THIS little book was issued, as we learn from the title-page, as the memento of the recent Schumann Festival at Bonn, and is in fact a most excellent selection from the choice sayings concerning his art which are so abundant in Schumann's collected writings. Few men combined in so high a degree the creative with the critical faculty; and being besides a man of great mental culture, he had, in addition to much power of analysis, the art of clear expression. Hence his literary works are full of instruction to the musical student; but, being in two closely-printed volumes, they are too extensive to be read in their entirety, except by a few. Herr Schrattenholz's excerpts are admirably chosen, and also well arranged under three heads, "Art," "To Teachers," "Criticism and Critics." The introduction, from the pen of the editor, which occupies about one fourth of the whole book, contains a notice of Schumann's exertions, chiefly in connection with the "Neue Zeitschrift für Musik," of which he was the founder. The influence exerted by this paper on the German musical world is referred to, and the whole article is written in a spirit of thorough appreciation. We think the little book would be worthy of translation into English.

Practical and Progressive Method for the Tenor. By HILAIRE LITGEN. Augener & Co.

IN spite of the great utility of the tenor, both in the orchestra and in quartett playing, there is a great scarcity of good instruction books for this valuable instrument. This probably arises from the fact that it is for the most part played by violinists, who from their previous knowledge have little to learn beyond acquaintance with the alto clef. Occasionally we find men who, like the late Messrs. Hill and Henry Webb, make a specialty of the instrument, and devote themselves exclusively to it; but these are exceptions; and it is a common saying with the members of our orchestras, that when a man cannot play the violin well enough he takes to the tenor! Wagner, in one of his works—we think it is his pamphlet on "Conducting"—tells us of a theatrical orchestra that he visited, in which, out of six or eight violas, there was only one man who could play properly the tenor parts in his scores. The present work contains an exceedingly well-selected and arranged series of studies, beginning with the simplest conceivable exercise, and advancing to those of considerable difficulty. An interesting and noteworthy feature of the book is a collection of passages extracted from the tenor parts of the scores of the great masters. The entire "Method" is well adapted for its purpose.

A Relic, Fantasia Impromptu, by MOZART. Edited by ADOLPHE MAAS. London: Joseph Williams.

A NOTE on the title-page of this little piece informs us that it was extemporised by Mozart to a lady friend, "who retained it in her memory. Through her it descended to her children and grandchildren, and at last to an English lady, although a note of it had never been written down. Through the kindness of the latter lady, the editor was fortunate enough to be able to write it down, and place it before the public in its present form." Now, we have no intention of casting the least imputation on the good faith either of the editor or of the various ladies who have handed down this piece to one another, but we gravely doubt the accuracy of their memories. Those who are accustomed to play by heart are well aware that from time to time errors will creep in, unless the memory is refreshed by occasionally playing from the book; and when we hear in mind that it is more than eighty years since Mozart's death, and that the piece has passed through at least four hands, we should consider an *accurate* preservation of the secret notes he extemporised nothing short of a miracle. Moreover, the piece in its present form is totally unlike any of the composer's piano music with which we are acquainted; and while we fully admit the honesty of those concerned in its issue, we think they have been misled by others who were doubtless misled themselves. We have thought the little piece worthy of a separate notice, instead of merely mentioning it among other fugitive pieces, because anything bearing the name of Mozart deserves mention, and a genuine fragment of his composition, were its authenticity established, would be of real artistic interest.

SHEET MUSIC.

INSTRUMENTAL.

Overtures, Songs, and Entr'actes to "Egmont," composed by BEETHOVEN, arranged for two performers on the piano, by W. H. GRATTANN (publisher's name effaced), three books, are, so far as we can judge by the second and third books, which alone have reached us, very well done and faithful to the original. The overture is one of the most popular of the great composer's works; but the entr'actes, though some of them are fully equal to the overture, are far less known than they deserve to be. In their present shape they deserve the attention of musicians.

Am See, Im Wald, Frühlingsfest, Three Sketches for the Piano, by CHARLES HENRY SHEPHERD (Augener & Co.), are three tastefully written little trifles, of which, though all are musicianly, we consider the first decidedly the best.

Capriccio alla Saltarella, for the Piano, by FRANCIS EDWARD GLADSTONE (Augener & Co.), is a showy and lively drawing-room piece, the themes of which, though not particularly striking in themselves, are skilfully treated and show what may be done with materials that are not the most promising.

Andante Grazioso, for the Organ, by FRANCIS EDWARD GLADSTONE (Novello, Ewer, & Co.), is much more to our taste than the Capriccio just noticed. It is a very pleasing and thoroughly well written movement, which we can recommend to organists as a soft voluntary.

VOCAL.

Spring comes hither, and I am a pretty Maid, Two Songs by C. VILLIERS STANFORD (Chappell & Co.), show decided musical feeling. The metres of the verses, which are from George Eliot's "Spanish Gipsy," are not very manageable ones for music; but Mr. Stanford has treated them with skill, and there is a quaintness and piquancy about both songs which we think should make them popular.

Thou comest not again, Whither, and Unchanged, Three Songs by OTTO SONDERMANN (London: W. Czerny), are decidedly pretty, but all somewhat deficient in originality.

The Sands o' Dee, Song, by W. H. GRATTANN (London: Joseph Williams), is a very tasteful setting; we think we may say the best we have seen—of Canon Kingsley's popular verses. We can heartily recommend it.

Night at Sea, Song, by JOSEPH KINGHAM (London: Ransford & Son), though very simple, is extremely melodious and pretty. We like it much.

Hymns, Responses, and Te Deums, in the Chant form, by J. HENRY POLLARD (Lamborn Cook & Co.), were composed, as appears from the title-page, for St. George's Church, Ramsgate, of which Mr. Pollard is organist. They are very tuneful and pleasing, and free from the "squareness" which characterises so many modern psalm-tunes. The chant settings of the *Te Deum* are very good, and practicable by any average choir or congregation. There is one piece in the collection, however, which we do not like—an adaptation as a psalm-tune of Handel's "He shall feed his flock."

Concerts, &c.

CRYSTAL PALACE.

THE loud applause with which Mr. Manns was greeted on his appearance in the orchestra to conduct the first of the eighteenth

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series of Winter Saturday Concerts, which commenced on the 4th ult., may fairly be regarded, not only as a just recognition of the zeal and skill he has displayed in raising these concerts to their acknowledged high standard of efficiency, and of the unflagging energy and perseverance with which this has been maintained, but also as an expression of confidence in him that it will be continued for the future.

The programme of this opening concert was one of more than ordinary interest. As was the case last year, the winter concert-bill was commenced with an overture by Spontini, a coincidence for which it would be futile to attempt to account. Last year it was the overture to *Olympie* that was chosen as the inaugurative work of the season; this year that to *Vurmahal*, or *Des Oberoeff von Cachemire*, an opera founded on T. Moore's poem, "Lalla Rookh," and composed for the Berlin Theatre in 1822. In his day it was as a composer of dramatic rather than of purely instrumental music that Spontini was pre-eminent. Were it not that opera has become so utterly a mere matter of fashion among us, and had not classical operatic revivals apparently died out with the burning of Her Majesty's Theatre, we should look for an occasional hearing of one or more of Spontini's operas. As it is, we must perforce content ourselves with such opportunities as may occasionally offer of hearing an overture or perhaps a vocal excerpt or two from one or the other of his operas. As the follower of Gluck, it was Spontini's aim to carry out that master's theories, and, as he thought, to improve upon them. Though not a great genius, he was an originator in some respects, and justly regarded in his day as a composer of no small mark. The influence he exerted upon many of his successors, of Rossini and Auber, and to a lesser extent even upon Mendelssohn and Wagner in their very young days, is not difficult to trace. Finely played as it was under Mr. Manns's direction, the overture to *Vurmahal* had more than an historical interest. Having treated us to a hearing of this, as well as of that to *Olympie*, it is to be hoped that he will follow them up with those to *Die Vestalin* and *Ferdinand Cortez*. Two novelties of importance were brought forward at this concert—viz., a festival overture, Op. 53, composed by Dr. Julius Rietz for the golden wedding of the King and Queen of Saxony; and a pianoforte concerto in F minor, by J. S. Bach. It was only last month that our Leipzig correspondent, after a reading of the recently published score of Rietz's overture, confirmed the opinion expressed by him in these columns of the elevating character of the work, on the occasion of its first performance in Leipzig last winter. In having had the score to refer to, he has had an advantage which we have not enjoyed. We can testify, however, to the generally elevating, or, perhaps more properly speaking, exciting character of the work; but to fairly appraise the worth of one so pretentious, so extended in form, and so fully and elaborately scored, is hardly to be attempted after but a single hearing and with no previous opportunity of studying it. This latest and most ambitious of Dr. Rietz's compositions certainly did not create the same favourable impression that his "Lustspiel" overture did on its production here in March last. It is not, however, always the best and most ambitious works which most strongly assert themselves on a first hearing; a second hearing, therefore, seems due to a work which the programmist (A. M.) described as "a grand symbolical picture, in which royal pomp and grandeur, and a loyal nation's rejoicing, are musically illustrated, and as a monument of the invention, skill, and knowledge of orchestration of its author, who is undoubtedly one of the leading orchestral writers of Germany." Pending this, if it be desirable to bring Dr. Rietz more prominently forward, it would perhaps be well to accord a hearing of his overture in A, Op. 7, of which our Leipzig correspondent spoke last month with so much enthusiasm, and with which we remember to have been very favourably impressed on hearing it at a Rühne festival some years ago. Bach's concerto, to be found in Vol. XVII. of the "Bach Gesellschaft's" edition, is one of many similar works composed by him for harpsichord and an accompanying quartett of stringed instruments. It consists of three short movements, of which the first and last are in F minor; the middle slow movement, in A flat, instead of coming to a full close in its tonic, leads through a dominant chord of F into the finale—a method of procedure more common among writers of the same age than is generally supposed. Though the first movement is to some extent scholastically dry, there is a melodious charm about the *Largo*, to which the *pizzicato* accompaniment greatly contributes; and the finale, *presto*, the most developed of the three, is marked by vivacity and stirring in effect. Played in a masterly manner by Herr Pauer, it was welcome as a specimen of Bach's manner of writing for this combination of instruments, though by no means the most interesting of his concertos. At the same time we could not but feel that, by reason of its meager accompaniment, it was better suited for introduction at a concert of chamber-music than at one professedly orchestral. Herr Pauer also played with good effect a clever and tastefully written set of variations of his own on Osmin's song in Mozart's *Il Seraglio* (published by Augener and Co.), and, at a pace more hazardously rapid than was conducive to clearness, the finale (*moto perpetuo*) from Weber's sonata in C. The symphony was Mendelssohn's, in A minor (the "Scotch")—incontestably the finest of his purely symphonic works, and one which, under so competent a conductor as Mr. Manns, always seems to "go" of its own accord, and as surely never fails to "go down" with the audience. Nevertheless, it cannot be an easy one to conduct, for—in the first movement especially—it admits of, and indeed demands, a greater modification of *tempo* than the composer has clearly indicated by signs of expression. Thus, some twenty bars before the "repeat" of the allegro occurs the sign "*sempre diminuendo*," and eight bars further on that of "*perdendosi*;" in the composer's pianoforte arrangement for four hands this is even more emphatically expressed by the direction, "*sempre dim. e perdendosi*." Now, on the authority of Koch's "Musikalisches Lexicon," and Marx's "Universal School of Music," *perdendosi* implies simply a diminution of tone, and not a slackening of speed, and is therefore but an equivalent for *diminuendo*. Mendelssohn evidently thought otherwise, else why should he have employed both terms? Mr. Manns was clearly in accord with Mendelssohn, introducing as he did a *rallentando* before the double bar, which, however, he carried into the "repeat," thus giving the first subject at a slower pace on its repetition than on its first occurrence. And again, on its third appearance—perhaps with a view to infusing variety into a somewhat monotonous theme—it was given in a slightly different *tempo*. Apart from this peculiarity of reading, which certainly seemed open to question, the work was played with immense spirit and effect. The vocalists were Mlle. Caroline Leontieff and Mr. Vernon Rigby. Mlle. Leontieff, as a mezzo-soprano in possession of a voice of unusual compass, made a favourable impression by her rendering of Handel's aria, "Lascia ch'io pianga," which, from its appearance in one form or another in *Almira*, in *Il Trionfo del Tempo*, as well as in *Rinaldo*, must have been as great a favourite with Handel's day as it has become hackneyed in this. Mlle. Leontieff was also heard in an aria by Pergolesi, "Tu giorni son che Nina," and in a Russian song, "She is mine,' by Kotschetoff. Mr. Rigby chose for his solos Mozart's aria, "Una aura amorosa," from *Cosi fan tutti*, and the recitative and air, "The grey dawn steals," from Sig. Schira's cantata, *The Lord of Burleigh*, produced at the late Birmingham Festival. By those who heard it there, it has been pronounced to be the gem of the work; if such a triviality is to be considered as a fair specimen of Sig. Schira's music, it is no wonder that his cantata is not among the works set down for performance at the Crystal Palace during the present season.

At the second concert the *piece de résistance* was Beethoven's "Eroica" symphony, No. 3, Op. 55. It was played with remarkable fire and precision, barring a slip in the trio of the scherzo, on the part of the second horn, almost unavoidable in consequence of the rapid pace at which it was taken. To those who are of opinion that Beethoven's symphonic movements should be played at a uniform pace, except where the contrary is obviously directed by the composer, Mr. Manns's treatment, especially of the first movement, must have been a welcome treat. For our own part, we missed that modification of *tempo* which, to our thinking, this movement so imperatively demands, and the absence of which contrasted strangely with the same conductor's treatment of Mendelssohn's symphony at the previous concert. Apart from this there was little to complain of without appearing hypercritical. Weber's charmingly tuneful and romantic overture to *Oberon* was rendered with a finish scarcely to be surpassed; both strings and wind seemed to vie with each other in playing their best, and both so successfully that one felt it impossible to award the prize to either party. The other overture (for the first time here) was that to *A Winter's Tale*, composed by Mr. J. Francis Barnett for the British Orchestral Society, and produced at one of their concerts in February last. If it were the composer's design to offer an illustration of Shakespeare's play, it was as gay rather than its gloomy side which seems most to have taken its fancy. Though generally bright and tuneful, a second hearing of the work did not impress us with any strong desire to hear it again. Like much of Mr. Barnett's music, it seemed to suffer, not so much from lack of ideas, as from an over-readiness to adopt those which with "fatal facility" seem first to have come to hand. A "Meditation," for violin and orchestra, by M. Gounod, announced as one of its author's newest works, turned out to be but an abridged arrangement of the grand tenor air, "Un jour plus pur," in his second opera, *La Nonne Sanglante*, and which has already done duty as a pianoforte piece, under the title of "Le Calme." Though unpretending—at least in length, for it is comprised within fifty-one bars—this pleasing little piece, a reverie, or song without words, as it now stands, is strongly marked by several of its composer's most characteristic traits—viz., a fascinating but cloying melody, supported by a richly scored accompaniment, in which an important

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and effective part is assigned to the harp and Cor Anglaise. The melody, intended for a solo violin, was on this occasion rendered with striking effect by sixteen first fiddles. Of late years so many women have left the beaten tracks, and ventured successfully upon paths hitherto trodden by men alone, that it was no surprise to see a lady—Mlle. Plateau—bring forward a violoncello, which, it must be confessed, she manipulated with no less grace than skill. On a future occasion, however, it is to be hoped that she may be heard in something more intellectual than the showy piece by M. Servais, which she made choice of. The vocalists were Mlle. St. Alba (who, if a foreigner, has acquired an excellent pronunciation of the English language), Mme. Demeric Lablache, and Mr. George Werrenrath.

Two important choral works were brought forward at the third concert, one of them for the first time. This was Mendelssohn's hymn, "Lord, bow down Thine ear unto me," for contralto solo, chorus, and orchestra, Op. 96. In Dr. Rietz's catalogue of Mendelssohn's works, appended to the second volume of his letters, it is set down as an extension (*Bearbeitung*) of three sacred songs (*Drei Geistliche Lieder*) for solo voice, with chorus and orchestra, previously published by Simrock without an opus number, and is assigned to the year 1843. Of the original songs Rietz makes no further mention, but Mr. Grove supplies the desired information, from a manuscript catalogue in his possession, that they were composed in December, 1840, and that the additions, consisting of the orchestration and the final chorus, were made in January, 1843. The original version was written at the instigation of Mr. Broadley, an English amateur, who also supplied Spohr and Moscheles with words for a like purpose. The work, to which ample justice was done in performance—Mme. Patey, ably supported by the choir, taking the solos—proved one so genial and effective, that it is surprising that it should have been so long overlooked. Admirably suited as it is for the use of choral societies, it will be no wonder should it become as great a favourite as its lovely sister, "Hear my Prayer." The other great vocal work was Schubert's "Song of Miriam," for soprano solo, chorus, and orchestra, first produced at the Crystal Palace in November, 1868, and now heard here again for the third time. Though one of Schubert's latest works, and notwithstanding many fine points, it cannot be regarded as among his most individual or successful efforts. Perhaps this may be partly due to the orchestration having been added by a stranger hand—viz., that of Herr Franz Lachner. Demanding as it does an exceptional voice, such as that of Mme. Lemmens-Sherrington, for an adequate presentation, there is no danger of its being heard too often. The symphony, Mozart's in C, "No. 6," one of the most charming of his symphonic works for a small orchestra, was given with no lack of spirit and precision. We could, however, have well borne with a slightly slower *tempo* for the adagio, and could not but feel with regret that the minuet was deprived of all its courtliness by the rapid pace at which it was taken. The introduction of solos, both for organ and violin, added variety to the programme. That for organ consisted of the adagio and fugue from Bach's "Toccata" in C major, published in Vol. XV. of the "Bach Gesellschaft's" edition, which, ably rendered by Dr. Stainer, seemed to give so much satisfaction to the audience generally as to justify the belief that a hearing of the entire work would have proved even more acceptable. The violin solo was a concertino di bravura, composed and executed by Mr. Henry Holmes. It was announced, like an antique, with the date of its birth—1856; but whether this was intended as an excuse for its juvenility, or as a rebuff for so long a delay in according it a hearing, it is impossible for us to say. Though unpretentious in its scope, and, at times, not unnaturally betraying the influence of his master, Spohr, it is not without marks of *naïveté* and boldness, and certainly is not a work which its composer need feel ashamed to own at whatever date it was written. It was played by Mr. Holmes, who was warmly received, with extreme neatness, but under the disadvantage of the presence of a numerous chorus in the background, whiel had the reverse effect of a sounding-board. A song-a-piece from Mmes. Sherrington and Patey, together with a performance by the band of M. Gounod's sparkling overture to *Mireille*, completed the selection.

The fourth concert commenced with a fine performance o Beethoven's too seldom heard overture in C, Op. 124, "Weihe de Hauses," composed in 1822 for the opening of the Josefstad Theatre in Vienna. One would like to know for what special dram it was designed to form the prelude, for, though festive in character It is so grand and lofty in style as to appear more fitted for the consecration of a cathedral than for the opening of a theatre. Th symphony was Schumann's, in E flat, Op. 97, No. 3, but really th fourth in its order of production. It was composed in 1850, an in Germany is known as *Die Rheinische*, from the fact that it wa inspired by the impressions which Schumann received on beholdin Cologne Cathedral for the first time, as well as partly by the festivities which, at the time he was engaged on the composition of it, celebrated the promotion of the Archbishop, von Geissel, to the Cardinalate. Its festive character, which cannot be misunderstood, is sufficiently apparent in the first two movements, but more especially in the fourth, which, originally entitled "Im character der Begleitung einer feierlichen Ceremonie"—To accompany a Religious Ceremony—most vividly depicts the pomp and magnificence of some national ceremony, and is just such music as Schumann prob ably would have conceived as suitable to accompany the coronation of a king or the creation of a cardinal. After listening intently, and with the greatest pleasure, to these two mighty works by Beethoven and Schumann, no wonder that we felt that we had no ears left for a critical hearing of more than one interesting item which followed: to wit, the orchestral introductions to the first and second parts of Mr. A. S. Sullivan's oratorio, *The Light of the World*, produced at the late Birmingham Festival, and the overture to Rossini's opera, *Robert Bruce*, a pasticcio concocted by Niedermeier from several of Rossini's earlier operas, and brought out at the Grand Opera of Paris in 1846. The vocal music, which comprised nothing new, was well rendered by Mme. Alvsleben—who did such good service last year that we are glad that she still remains with us—and Mr. Werrenrath.

MUSICAL EVENINGS.

THE first of a series of five concerts for the performance of chamber-music, given at St. George's Hall, on the evening of the sand ult., inaugurated the eighth series of similar "evenings" given by Mr. Henry Holmes, in association with Messrs. Folkes, Burnett, Hann, and Pezze. By constantly practising together for so many years the gentlemen of Holmes's party has attained a degree of excellence in rendering concerted chamber-music seldom reached under other conditions. By unremitting perseverance, judicious selection of the principal works brought forward, and excellence of performance these "musical evenings" have gradually become more and more attractive, and may now be regarded as a permanent institution. The quartetts brought forward at this first concert, and rendered with fine effect, were Beethoven's in F, No. 1, Op. 18, and Haydn's in C, No. 3, Op. 33. Mr. Henry Holmes was heard in an adagio and bourrée in G, by Handel, which pleased so much that he was compelled to repeat it, and with Mr. Frederick Westlake, in Mozart's sonata in E minor, in two movements; as a composer, too, he was heard to advantage in a graceful and effective song, "When vapours o'er the meadow die," pleasantly sung by Miss Annie Sinclair, the accompaniment of which has the peculiarity of being written for four hands, and which, though full without being overpowering, was played by Messrs. G. Minson and Stephen Kemp. Two more songs by Mendelssohn, contributed by Miss Sinclair, and an effective performance by Miss Channel and Mr. Frederick Westlake of Chopin's seldom-played rondo, Op. 73, for two pianofortes, completed the programme.

An excellent scheme has been put forth by Mr. Holmes for his present series of concerts. Though not embracing quite so many works by living composers as on some previous occasions—the only contemporaneous works promised being Professor Sir W. Sterndale Bennett's sonata, *The Maid of Orleans*, and Brahms's quintett in F minor, Op. 34, for pianoforte and strings—a special interest attaches to it from the promise of a hearing of several unfamiliar works by Schubert—viz., a string quartett in B flat, Op. 168; a posthumous quartett movement in C minor; and the duo in A, Op. 162, for pianoforte and violin.

Musical Notes.

THE forty-second season of the Sacred Harmonic Society's performances will commence on the 21st inst., when Haydn's First Mass, Mendelssohn's *Christus*, and Handel's *Dettingen Te Deum* will be given. The prospectus of the society announces a novelty in the revival, for the first time for many years, of Crotch's *Palestine*. This oratorio, which has never before been given by the society, had at one time a great reputation, and an opportunity of hearing it will doubtless be welcome to all musicians.

SELDOM, if ever, has a more interesting programme been offered to the public than that of the forthcoming series of concerts of the Wagner Society. Besides copious selections from the chief operas of Wagner himself (with the exception, however, of the *Nebelung* dramas, music of which is unsuitable for concert-room performances), we are promised Berlioz's *Harold*, the second part of the same composer's *Romeo and Juliet* symphony, his overtures to *King Lear*, *Benvenuto Cellini*, and the *Carnaval Romain*, Liszt's *Les Préludes*, and Concerto, Goethe Festival March, and Mephisto-Walzer, Bülow's *Des Sanger's Fluch* (ballade for orchestra), and

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Julius Cæsar March, a new MS. concerto by Raff (to be played by Bülow), and various better known works by Beethoven, Weber, Schubert, Schumann, &c. The first concert takes place on the 11th inst.

THE Monday Popular Concerts will be resumed on the 10th inst. The only alteration of importance in the arrangements, as compared with those of previous seasons, consists in the giving regularly Saturday afternoon performances throughout the season, instead of, as hitherto, merely toward its close. At the first of these (on the 15th inst.), Dr. Hans Von Bülow is announced to play Beethoven's great F minor sonata, Op. 57, and to take the principal part in Schumann's quintett.

THE opening concert of the Royal Albert Hall Choral Society, under the direction of Mr. Barnby, took place on the 30th ult., when Handel's *Theodora* was performed. An excellent programme is announced for the season, including Bach's glorious *Christmas Oratorio* (for the first time, we believe, in this country), his *Matthew Passion*, Mendelssohn's 114th Psalm, and Macfarren's *Outward Bound*.

MR. WALTER BACHE gave a pianoforte recital at the Hanover Square Rooms on the 27th inst. As the performance took place after our going to press, we can only record the fact, and say that the programme included Beethoven's D minor sonata, and thirty-two variations in C minor, as well as smaller pieces by Schumann, Mendelssohn, Chopin, Weber, and Liszt. Mr. Bache's annual concert is announced for the 27th inst., when Liszt's two "poèmes symphoniques," *Orpheus* and *Tasso*, will be performed under the direction of Bülow.

MR. RIDLEY PRENTICE has resumed his "Monthly Popular Concerts" at Brixton. The first was announced for the 28th ult., its chief features being Beethoven's sonata in F for piano and violin, Schubert's great fantasia in C, Op. 159, for the same instruments, Mendelssohn's "variations sérieuses," and two pianoforte solos from the pen of the concert-giver. Among the works to be included in the programmes of the season are, we are happy to observe, no less than four by native composers. These are Lady Thompson's piano trio in D minor, Mr. Walter Macfarren's sonata in E minor for piano and violoncello, which was noticed in our columns a few months since, Mr. Prout's concertante duet in A for piano and harmonium, and, last not least, Sir Sterndale Bennett's new sonata "The Maid of Orleans."

THE second concert of the Birmingham Amateur Harmonic Association took place on the 24th inst. Among the principal pieces performed were Haydn's First Mass, Mendelssohn's 98th Psalm, Costa's serenata *The Dream*, and the Bridal chorus from *Lohengrin*.

THE Glasgow Musical Festival commences on Tuesday, 4th inst., and continues all the week. As the profits of the Festival are to be given to the Western Hospital, and the guarantee fund is nearly, if not fully, subscribed, a brilliant success is anticipated. The larger part of the Birmingham Festival Band, led by Mr. Carrodus, has been engaged, and the list of artistes includes the names of Mmes. Trebelli-Bettini and Patey; Mlles. Titiens, Marie Roze, and Miss Edith Wynne; Messrs. Rigby, Lloyd, Santley, Thomas, and Signor Arambaro. *Elijah*, *Eli*, and the *Messiah* will be given, and two works composed for the occasion, viz., *Jacob*, by Henry Smart, and the "96th Psalm," by Mr. Lambeth, will be the "novelties." Mr. W. T. Best will be organist, and Sir Michael Costa and Mr. Lambeth will divide the duties of conductor.

THE Glasgow Tonic-sol-fa Choral Society gave a performance of Handel's oratorio of *Belshazzar* in the City Hall on the 15th ult. Mlle Cormi, Miss Alice Barnett, Mr. Whitehead, and Mr. Winn sustained the principal parts, and Mr. W. M. Miller conducted. As this was the first time of its performance in Scotland, a large audience was drawn, and the merits of the work seemed to be fully appreciated, the choruses being specially admired. Many recitatives, and the part of Gobrias, were omitted, the oratorio being otherwise much too lengthy.

WE much regret to learn that some of the remarks made in these columns last month on the retirement of Mr. Grove from the Crystal Palace have been misunderstood, as undervaluing the services of Mr. Manns, and reducing him to a subordinate position. We hasten at once to say that nothing was further from our intention. None can have a higher estimate than ourselves of Mr. Manns's extreme ability, and devotion to his art. We venture to say that no conductor in England has done so much for the cause of music, especially in the production of works by native composers. Our remarks were intended merely to refer to the natural tendency in this money-getting country to look solely at what will *pay*, rather than at what is good, and to express the hope that Mr. Manns might find Mr. Grove's successor as ready to aid him in maintaining the high standard to which, under his direction, the Saturday concerts have attained, as Mr. Grove himself has always been. No one who knows what Mr. Manns has done for music at the Crystal Palace could for a moment suspect him of a wish to allow the performances "to degenerate to the mere level of ordinary promenade concerts."

FREDERICH WIECK, the master of Robert Schumann, and the father of Mme. Clara Schumann, died at Loschwitz, near Dresden, on the 6th ult., at the advanced age of eighty-eight years. A recent number of the *Signale* gives an interesting biography of the deceased musician, of which, should our space allow, we propose next month to give our readers a translation.

LOUIS DROUET, the celebrated virtuoso and composer for the flute, died on the 30th of September at Berne, in the eighty-third year of his age.

THE death is also announced from Vienna of the pianist, Joseph Lang, one of the youthful friends of Franz Schubert.

THE orchestra of the Odéon Theatre in Paris has undergone a curious transformation. It now consists merely of eight stringed instruments, one flute, and one oboe; and this singularly thin body of performers is intended to produce exclusively the older operas, such as those of Lulli, in their original shape.

Two numbers of the New York *Home Journal*, dated respectively the 17th and 24th of September, have been forwarded to us, which contain two interesting and well-written articles on the flute, by Mr. H. C. Wysham.

TO CORRESPONDENTS.

G. A.—We should recommend either Clementi's "Gradus ad Parnassum," or Moscheles's Studies, Op. 70.

J. B. D.—Schumann's 3rd Symphony is published in score by Simrock. Schubert's "Tragic" Symphony is not published entire in score; but the slow movement has been issued in Peters's cheap series, in which you can also obtain the whole work as a piano duet.

GAUTIER.—The piece you name is, we believe, unique; we cannot tell you of any similar.

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The Monthly Musical Record.

DECEMBER 1, 1873.

"THE PRESENT CRISIS OF MUSIC IN SCHOOLS."

THE heading which we have selected for the present article is the title of a pamphlet just published by Mr. Curwen, as (to quote his own words) "a reply to Mr. Hullah's attack on the movable *Do* and Tonic Sol-Fa methods, in the Education Blue Book, 1872-3." The attack referred to is contained in the Report noticed in our number for October last; and having called the attention of our readers to that Report, no apology is necessary for now saying something on Mr. Curwen's reply; it is indeed a simple act of justice.

In the course of our remarks on Mr. Hullah's Report, we said:—

"Into Mr. Hullah's objections to the 'movable *Do*' we have not now room to enter, and can only say that they seem to call for an answer from the Sol-faists, which will probably be forthcoming; but it is only fair to state that the students who had studied on this system appeal, from the Report, to have received the most perfect justice from the examiner; and that the fears which were expressed lest Mr. Hullah's known objection to the system should have (of course, unintentionally) biassed him seem to have been altogether groundless."

Our readers will be aware that we have always held a high opinion of the Tonic Sol-Fa as an educational instrument; and it was, therefore, we confess, with considerable feelings of disappointment that we found that the pupils trained on this system appeared to have failed somewhat ignominiously. Such at least was the impression we derived from Mr. Hullah's statements; and such, we think, was also the impression they were intended to convey. Mr. Curwen's reply, however, throws an entirely new light on the subject. He says that the Tonic Sol-Fa pupils failed in their examination, not from any fault in their system, but because the test presented to them was so full of errors that it was simply impossible that anybody could sing from it. In plain English, he charges Mr. Hullah with having, not designedly, but through insufficient acquaintance with the system, presented Sol-Faists with such a grossly-distorted version of the music to be sung, that it was impossible to be performed; and then, instead of attributing their failure to the right cause—the inaccuracy of the music—with saying "Finding the test to be *too severe*, I withdrew it."

This is a grave charge to make against a gentleman who holds the position of Government Inspector; and it is with deep regret that we feel compelled to say that, having carefully examined the test (a fac-simile of which is given in Mr. Curwen's pamphlet), it appears to us fully substantiated. Let it be distinctly understood that we entirely acquit Mr. Hullah of any *intention* to deal unjustly with the Sol-Faists. We fully believe that he desired to act with the utmost impartiality. But, as Mr. Curwen points out, the practical results have been the same as if unfairness had been designed by the examiner.

In the short part-song of thirty-two bars we find *twenty-two serious mistakes*, most of them of such a nature as to render it absolutely impossible for the music to be sung correctly. The fact evidently is that the music has been translated into the Sol-Fa notation by somebody (probably an assistant of Mr. Hullah's) entirely incompetent for the task—indeed, by one who knew little of the notation in question. And this is the more inexcusable, as Mr. Curwen prints (p. 19 of his pamphlet) an offer he addressed to Sir Francis Sandford, to have the test *properly* translated for the Sol-Fa pupils. Mr. Curwen's character is so far above all possible suspicion, that we cannot conceive what objection there could be to the acceptance of his offer; its rejection must have been either a piece of "red tape" policy, or the result of the same spirit which induced Mr. Hullah on a previous occasion to refuse to allow any composition of his to appear in the "*so-called* Sol-Fa Notation."

But we will let Mr. Curwen speak for himself. He says:—

"Mr. Hullah states that when the errors were discovered, he withdrew the collective sight-test, and did not allow it to affect the marks of the students, although he employed it at least once as an individual sight-test, and had, I believe, to have it again corrected. Under these circumstances if this test had been *really withdrawn* I should have said nothing about it, but unfortunately it reappears in the Report, and is used as an argument against the Tonic Sol-Fa notation. The Blue Book is, at this moment, persuading thousands of people that, in collective sight-singing—the very thing in which they are supposed to excel—the Tonic Sol-Faists have utterly failed, and an easy sight-test had to be withdrawn by Mr. Hullah because it was 'too severe' for them. It is remarkable that *some* of the errors of octave marks have been corrected in the Blue Book published at the end of July. It is very strange that these errors—more numerous than ever appeared in an official paper before—should have found their way into print at all, for Mr. Hullah says 'the errors of the press were discovered the first time an attempt to use *the copy containing them* was made, and, with the kind help of a Tonic Sol-Fa instructor, *corrected*.'"

And again—

"I would gladly have saved one of Her Majesty's Inspectors from the mortification of publishing in a Report, and embaiming in a Blue Book, such blunders as these. But having had full opportunity to look into the matter for nearly three months after the date of my letter, this gentleman confidently puts his blunder into print (for private circulation), and five months later allows it to be published in the Blue Book, thinking it quite sufficient to add the following foot-note—

"I need hardly say that, finding this test to be considered by some—not all—of the Tonic Sol-Faists I met as too *severe*, I withdrew it. My individual tests were drawn from authorised Tonic Sol-Fa publications."

Here the inspector seems to throw the blame of what we know to be his own wrong translations, and very negligent proof-reading, on the Tonic Sol-Fa students. And yet what an air of fairness is thrown over this sentence! Indeed, this style of *writing* produces an impression on the casual reader very different from that which *the real action* produced on the unfortunate students. . . . . The reasons of the withdrawal are conflicting. In the Blue Book the test was stated to have been withdrawn because of its severity; in the reply to our memorial it appears to have been withdrawn because of its errors. If the second reason were the true one, there is a great *practical* unfairness in giving only the first reason in the Blue Book. I say practical, not intentional, because Mr. Hullah is evidently unconscious of the errors. The consequences, however, are quite as damaging to our movement as though they were intentional.

"If the test had only been 'too severe,' that was no ground for withdrawing it. It would have been a wrong to the Tonic Sol-Faists to give them easier tests than were given to the others. We ask no favours. We desire nothing more than those same terms which their Lordships have granted—' Their Lordships of the Privy Council accept the Tonic Sol-Fa Method and Notation *upon the same terms* as shall from time to time be applicable to the ordinary method and notation.' But if on the other hand it was right to 'withdraw' this test, why was it not really withdrawn? Why was it published? Why that remarkable notice of its unsatisfactory singing on the second page? Why this lecture on 'logical consequences' at the seventh page? And why the printing of 250 copies for private circulation, guarded by the word 'confidential' against any reply for at least five months? We can see so much as this, that if the test had been withdrawn *bonâ fide*, there would have been no harmonised piece with its out-of-the-way transition and obtruded bridge-tones to bring into the Report, and Mr. Hullah would have lost the opportunity of showing the *Musical Times* how he could puzzle the Tonic Sol-Faists. Mr. Hullah has, however, been successful in producing the impression on the public mind that the Tonic

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Sol-Fa method fails to make readers in its own notation. But this impression, resting on the unsupported testimony of our chief opponent, cannot continue long. It was the woeful specimen of our notation, and not the difficulty of the music, which discouraged the students."

We have quoted at some length, because we think the causes of the apparent failure of the Sol-Faists ought to be as clearly as possible understood; and Mr. Curwen has put them better and more forcibly than we could have done. No doubt he writes warmly, but this, under the circumstances, is perfectly natural.

Another complaint which Mr. Curwen brings against Mr. Hullah is that though, in his own words, appointed "a judge, not of methods, notations, and the like, but of the results of them," he has used his official position to do precisely the thing which he says he was not to do, and delivered judgment on the various methods, of course unfavourably to the one of which he is well known as an opponent. One can readily understand that having, as he honestly believed, proved the Sol-Faists to have failed in their own method, he should feel some satisfaction at their discomfiture; but it is unfortunate that he should not have controlled himself in the matter, as he has placed himself in the unfortunate position of being open to the retort that the failures on which he comments were the result, not of the incompetence of the examined, but of the inaccuracy of the examiner.

Of the remainder of Mr. Curwen's pamphlet we have not space to speak at length. It contains several very valuable appendices, throwing much additional light on points in question; and we urge all those who have read Mr. Hullah's Report, also to read this reply, as a simple act of justice to the other side.

The question naturally arises—What will Mr. Hullah reply? We can hardly imagine that he will permit so severe an attack to pass unnoticed, and allow judgment to go by default; and if he answers the pamphlet, we shall, of course, in justice to him, give the same publicity to his answer that we do here to Mr. Curwen's reply. We should scarcely think, too, that the Council of Education will permit their Inspector to suffer from so grave an imputation without taking some steps in the matter; and we are curious as to what will follow.

Let us emphatically say, in conclusion, that we have written the above lines from no prejudice against Mr. Hullah, of whom personally we would desire to speak with all possible respect; but from a simple wish to do justice to a large body of hard-working and conscientious teachers, who have, as Mr. Curwen says, "received serious discouragement" from the Report.

THE NEW "COTTA" EDITION OF THE PIANOFORTE CLASSICS.

CONCLUDING ARTICLE.

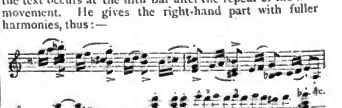
It only remains for us to complete our notice of this most interesting and appropriately entitled "instructive" edition, by speaking of the four volumes brought out under the supervision of Franz Liszt. These comprise two volumes of the select works of Weber, and two others containing a similar selection from Franz Schubert. Of the former master we have the four great sonatas, the Concertstuck, the "Momento Capriccioso," the Polonaise in E flat, the Rondo Brillant in the same key, the well-known "Invitation," and the Polacca Brillante in E; while the selection from Schubert comprises the great fantasia in C, Op. 15; the two sonatas, Op. 42 and 53; the "Fantaisie-Sonata," Op. 78; the various sets of dances marked as Op. 9, 18, 33, 50, 67, 91, and 127; the two sets of impromptus, Op. 90 and 142; and the "Momens Musicals," Op. 94. The selections, good though they are, are by no means exhaustive, and we could have wished that they had been rendered more complete by the addition in the case of Weber of some of the charming sets of variations, especially those on "Vien qua Dorina bella," and on the romance in *Joseph;* while there are several other of the sonatas of Schubert which might with great advantage have been included.

The system of editing followed by Liszt differs in some important respects from that pursued by the other musicians of whose labours we have had to speak in preceding articles. And the chief difference is one which renders it very difficult for us to give a clear idea of what Liszt has done, because to do so adequately would involve the use of an amount of music-type which would extend this notice far beyond reasonable limits. We shall best explain ourselves by quoting from the preface written by Herr Lebert for these volumes. He says:—

"In offering herewith to the musical world the most important works of the two masters who, next to Beethoven, have the most extended the style of pianoforte music, while they enriched it on the one side by dramatic pathos and romantic colouring, on the other by bold harmony and most expressive melody, we are sustained by the joyful knowledge that we can give these works for the first time in a form which alone appears worthy alike of themselves and of the purpose of this edition. The selection, fixing of the text, and indication of the style of performance was entrusted to that master who, as the most genial interpreter of the works in question, has created an abiding standard for their comprehension and performance, who entered first and deepest into their spirit, and who even to this day is, as it were, a 'supreme court' for all questions of piano-playing, whether technical or intellectual. And with what love and care has Franz Liszt undertaken and performed this task! Particularly in the four grand sonatas and the incomparable 'Concertstück' of Weber, the clever variations of the text with which Liszt is accustomed to perform them are of especial value; here, as elsewhere, his version is far from in any way prejudicing the original; on the contrary, the same attains by this means its most intense effect, its most thorough comprehension; it is the clearest exposition of the same, and thereby, as well as by the masterly certainty and discretion with which Liszt in this edition, by the side of his paraphrase, gives also the original text unaltered in the smallest detail, is the position founded upon experience once more justified, that the higher he stands himself, the more respect will a *truly great* master show for the works of another, because he knows them the most thoroughly, and in his own productions finds the standard for their proper valuation."

Our readers will see from the above remarks that Liszt's additions to the original consist largely of kind of running commentary upon the text. This is always of interest, frequently of much value; but extending as it does often over passages of several lines in length, it is obviously impossible for us to quote enough of it in these pages to give an adequate idea of the whole. We will, however, take a few of the shorter examples, and will select them from the first sonata in C major, as probably the best-known of the series; after which we will turn to some of the other features of the edition.

The first example we shall quote of Liszt's variations of the text occurs at the fifth bar after the repeat of the first movement. He gives the right-hand part with fuller harmonies, thus:—



and so on. A few bars further on we find a somewhat

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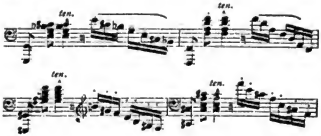
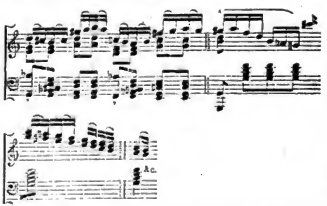
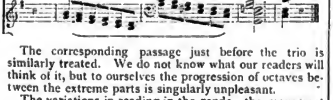
more important alteration, in the addition to the left-hand part, as follows, of the passage *fortissimo* (Pauer's 8vo edition, p. 6, line 2, bar 1). Liszt's suggestion is as follows :—



While we must confess to being purists enough to prefer Weber's music exactly as the composer wrote it, we admit at the same time that there is nothing in the above-quoted version inconsistent with the spirit of the original. The same remark will apply to the next extract we shall give in which also additional brilliancy is given to the original by the filling up of the harmonics. The passage is that beginning on the sixth line of page 7 in Pauer's edition :—

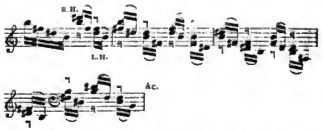


The adagio contains only two or three comparatively unimportant variations, giving some of the chords in a fuller or more extended form, but which it is unnecessary for us to quote; but in the menuetto we find a new reading of one passage, the effect of which we must confess seems to us to be detestable. We make this avowal the more frankly, because in general the reverse is the case; and whether or not we approve of the principle on which the editor has worked, we must acknowledge that he cannot for the most part be accused of want of reverence for his author. It is, therefore, with no small surprise that we find the following version of the scale in thirds, two bars before the end of the first part of the movement :—



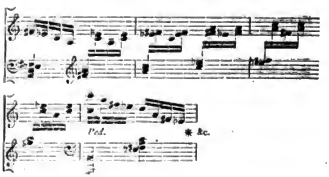
The corresponding passage just before the trio is similarly treated. We do not know what our readers will think of it, but to ourselves the progression of octaves between the extreme parts is singularly unpleasant.

The variations in reading in the rondo—the movement popularly known as the "Moto Continuo"—are not very numerous, but some few of them are sufficiently interesting to deserve quotation. The first we shall give is a new reading of the series of arpeggios on the chord of B major (Pauer, p. 18, last line), which Liszt gives as follows :—



Passing by some less important alterations, consisting merely of giving fuller chords to the left hand, we find at the melody in F minor (Pauer, p. 20, line 2, bars 3 to 6) a suggestion to play the crotchets of the right hand in octaves, which will be sufficiently intelligible without a quotation in type; but the last part of the movement is so full of suggested emendations, that we can only give two out of many as examples. These are, first, the passage (Pauer, p. 23, line 5, bars 4, sqq.), which Liszt gives thus :—

and, secondly, the series of arpeggios (Pauer, p. 23, line 1, bar 2), of which we have the following version :—



We might, had we room, multiply these examples, but think we have given sufficient to show the general design of the work. The other sonatas are quite as fully annotated as the first; but we have chosen this one because there are probably at least six pianists who know it for every one who is acquainted with the others.

Our readers must not, however, be led to suppose that the only claim to attention of these volumes consists in the variations of reading of which we have spoken. We have mentioned this point first, as being the most striking novelty, and therefore that which will soonest attract notice; but there are other matters of great interest, which render this edition only second in value to Bülow's volumes of Beethoven, about which we spoke in our last two articles. Those who object to the new readings can still use this edition with advantage, as the original text is in all places kept perfectly distinct from what we may call the "commentary." It will be readily understood that the fingering from so distinguished a pianist as Liszt should be a feature

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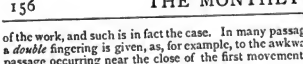
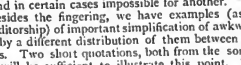
of the work, and such is in fact the case. In many passages a *double* fingering is given, as, for example, to the awkward passage occurring near the close of the first movement of the sonata in A flat:—

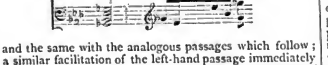


and the adoption of one or the other system will depend upon the hand of the player. Every pianist is aware that a fingering which will suit one hand may be found inconvenient and in certain cases impossible for another.

But besides the fingering, we have examples (as in Bülow's editorship) of important simplification of awkward passages by a different distribution of them between the two hands. Two short quotations, both from the sonata in A flat, will be sufficient to illustrate this point. The first is in the second part of the first movement, in the rushing arpeggios for the right hand, requiring a sudden spring of two octaves (Pauer, p. 28, last line, and p. 29, first line). Liszt simplifies thus:—



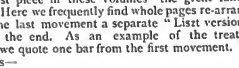
and the same with the analogous passages which follow; a similar facilitation of the left-hand passage immediately succeeding being effected by the simple expedient of taking the D sharp and B (the third and fourth semiquavers of the second group) with the *right* hand instead of the left. As with the well-known story of the egg of Columbus, this seems obvious enough when once pointed out, but it is nevertheless an idea which, we venture to think, would not have occurred to one player in ten. The other example we shall give is from the rondo of the same sonata (Pauer, p. 44, last line), in which the chords for the left hand are physical impossibilities to the majority of players, and the following reading is therefore suggested:—



We have already dwelt at such length on the volume of Weber, that our notice of Schubert must necessarily be somewhat brief. And in many respects the editions of the two authors, being from the same hand, so far resemble one another that what has been said of the one will also apply to the other. What difference there is between the two will be best explained by another extract from the preface by Herr Lebert, from which we have already quoted. He says—

"But with Schubert the editor has earned still more renown than with Weber; how far, Liszt's own words may show:—'Our pianists scarcely imagine what a splendid treasure is to be found in the piano compositions of Schubert. Most play them through *en passant*, notice here and there repetitions, diffuseness, apparent carelessness—and then lay them aside. In any case Schubert himself must bear some of the blame for the very insufficient attention bestowed on his more important piano works. He was too immoderately productive, wrote unceasingly, mingling the trivial and the important, the lofty and the mediocre, troubled not himself about criticism, and was continually on the wing. As a bird in the air, he lived in music, and sang withal angel-strains. O thou restlessly flowing, lovely genius! O my beloved hero in the heaven of youth! Euphony, freshness, power, charm, reverie, passion, calm, tears, and flames stream from thy heart's depths and heights, and we almost forget the greatness of thy mastership in the magic of thy genius!' With such inspiration for his author, it was indeed a labour of love for the editor, by a careful transcription, always in the spirit of the original, sometimes facilitating, sometimes enriching, to open the way for a complete understanding of his ideas where their garb appeared somewhat careless or unsuited to the piano, to help them to a suitable expression and impression, and thereby for the first time to awaken them to full life. That a much wider field for critical activity was here opened than, *e.g.*, with Mozart, Beethoven, or Weber, is simply explained from the circumstance that Schubert, though a player full of intellect and soul, was neither a music pedagogue nor a virtuoso, and seldom took time to polish his works so that there should not remain many passages which seem too thin, and others, again, too full, which have to be set in their proper light by the helping hand of one who understands and appreciates the master most thoroughly."

From the above remarks it may be expected that the variations of readings in these volumes would be both more numerous and more important than with Weber; and such we find to be the case. That many of what the Germans call "unklaviermässige" passages—passages, that is, not well suited to the genius of the instrument—are given in a more showy and brilliant form, it is impossible to deny; but the amount of transcription that some of the works have undergone is so great that in many parts, in playing the new version, we really cease to be playing Schubert at all. More especially is this the case in the first piece in these volumes—the great fantasia, Op. 15. Here we frequently find whole pages re-arranged, and for the last movement a separate "Liszt version" is given at the end. As an example of the treatment adopted, we quote one bar from the first movement. The original is—



Liszt suggests—

Whether such a total and fundamental change as this is not carrying "transcription" too far, is a matter on which, probably, opinions will differ. Our own, we avow, is that such alterations scarcely show due reverence for the author. Fortunately, however, the value of this splendid edition is by no means impaired by such variations, for (as already mentioned) Schubert's original text is in every instance given in its integrity, such passages being printed above in different type. As we have ventured to express our dissent from Liszt's reading of the above, which is only one instance out of many, it is only just to say that in other cases his suggestions seem to us exceedingly happy. As an illustration we may note the variations in

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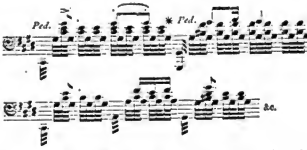
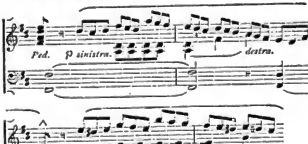
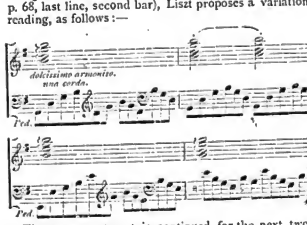
the adagio of the fantasia above referred to, where the following new reading of the left-hand part (Pauer, Vol. II., p. 12, line 5)—



brings out the melody into much clearer relief, and is evidently in conformity with the composer's intentions. Neither should we be purists enough to object to the version given of the passage in the first allegro of the sonata in D (Pauer, Vol. I., p. 29, line 7, bar 2), because, though the fragment of the first subject added in the left hand is not in the original, it is in no way inconsistent with it:—



With one more quotation we must close our extracts, and that shall be a very characteristic alteration of the text in the lovely and melodious impromptu in G, Op. 90, No. 3. At the return of the first subject (Pauer, Vol. II., p. 68, last line, second bar), Liszt proposes a variation of reading, as follows:—



The same treatment is continued for the next twenty bars; we have merely quoted enough of it to give our readers a general idea of it. There are many other passages which we might cite, quite as interesting and suggestive as those which we have given; but enough has been said to furnish a correct notion of the scope and purpose of the volumes. They are quite different from any others of the series; and while, as will be inferred from our previous remarks, containing many things to which we cannot heartily subscribe, they have quite enough in them with which we can agree to enable us most heartily to recommend them, as a not unworthy section of the most interesting publication of classical music which has ever come under our notice. The fingering throughout is very copious, and, it is almost superfluous to say, most admirable; and the occasional editorial notes as to method of performance, though few in comparison to those with which Bülow has enriched his volumes, are of great value. On these, however, we have not space now to dwell, and for them must refer pianists to the volumes themselves. We may possibly on some future occasion notice the masterly "Pianoforte School" by Messrs. Lebert and Stark, which is a companion to the present edition; but we have not thought it appropriate to include it in the present series of articles on an issue alike worthy of the distinguished firm whose name it bears, and of the great tone-poets whose works have been comprised in the collection.

FRIEDRICH WIECK.

[In our last number we promised our readers a translation of the short biography of this musician which recently appeared in the *Signale*. This promise we now fulfil.—Ed. M. M. R.]

FRIEDRICH WIECK, the old master, so meritorious as a good teacher of the piano, died at Loschwitz, near Dresden, on the 6th of October, without a previous illness. Born at Pretzsch on the 18th of August, 1785, he was originally intended for the profession of theology, attended school at Torgau, and entered in 1803 the University of Wittenberg, where he studied theology till the year 1809; meanwhile diligently studied music (without a teacher), and practised the harp, piano, violin, horn, and double-bass. After his period of probation as a preacher, Wieck went to Dresden to Reinhardt, the court chaplain, from whom he hoped for an appointment. His hope was disappointed, and Wieck soon became a private tutor.

For nine years he acted as private tutor in the families of the Ritter, and as he had from his earliest youth devoted himself to the practice of music, especially of piano-playing, he formed the plan of establishing a musical instrument business in Leipzig, with which he connected a loan institution for instruments and music. Besides this, he gave lessons on the piano, at first on Logier's system, which, however, in the course of years he replaced by a method of his own founded on rational intuition, and gradually perfected by acute and fine observation.

The loss of Wieck as a teacher is irreparable. The gift of imparting clear and definite instruction was his own in the highest degree; and all his pupils, whether they were endowed with more or less talent, learned strict discipline, earnest art-aims, and the neatest *technique*. The results of his teaching with Clara Schumann, his daughter, have not been repeated, as indeed they could not be. But Marie Wieck, his second daughter, and a number of distinguished artists give evidence of the genius of "old Wieck," whose sarcasm, quick appreciation, and originality made him a popular figure in the musical world. In the department of singing, Henrietta Sontag considered him "the first of our time." Quickly and with enthusiasm he comprehended new and important phases of musical literature, even when not as yet understood by the greater number of musicians and connoisseurs. He was the first to introduce to the public, through his daughter Clara, the compositions of Chopin and Schumann.

When in the year 1828 Robert Schumann came from

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the Gymnasium at Zwickau to Leipzig, to devote himself to jurisprudence, Friedrich Wieck became his musical instructor; and it was here that Schumann became acquainted with his future wife, Clara Wieck. The house of the now departed one was at that time in Leipzig once a week the place of resort for artists, where especial homage was rendered to piano-playing. The house, which formed the corner of the Grimmaische and Reichsstrassen, and which subsequently made way for a new street, stood open to all travelling artists. Among its regular frequenters were seen the Concertmeister Mathai, Musikdirector Pohlenz, Wenzel, the violinists Lange and Klengel, and also writers on music, especially Friedrich Rochlitz and Fink. Here Wieck remained till 1840, after he had undertaken several artistic tours with his daughter Clara, and then removed to Dresden, where he continued to work on his own "rational" method, as teacher of music and singing. The rich treasures of his knowledge and ripe experience he reproduced in his book, "Clavier und Gesang," which appeared in 1853. The earlier volumes of the *Signale*, too, contain numerous articles from Wieck's pen, mostly under the signature "DAS" (Der alte Schulmeister).

For many years past Wieck spent his summer months at Loschwitz. Seldom was seen such a hale old man, who, in the interest of Loschwitz, frequently arranged concerts, and took an active interest in whatever concerned art and its disciples. Cheerful as ever, he celebrated on the day before his death the birthday of his wife, to whom he was tenderly attached. These were the last hours of his rich life, dedicated to his art.

GLASGOW MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

THE first musical festival in Glasgow was held in January, 1860, and, if reliance is to be placed on the newspaper reports at the time, its success from an artistic point of view was complete and undoubted. Mendelssohn's *Elijah*, Handel's *Messiah*, and Mr. Horsley's *Gideon* were the chief works performed, all of them, it seems, to the entire satisfaction of audience and critics. Financially, however, this first musical venture was a failure; and thirteen years elapsed without any fresh attempt in the same direction being made. The second musical festival has recently taken place on the 4th, 5th, 6th, 7th, and 8th of November. As on the former occasion, the festival was opened with the *Elijah* and closed with the *Messiah*. In addition, there were two miscellaneous concerts, a performance of Sir Michael Costa's *Eli*, and an evening devoted to the production of two new works composed for the occasion—Mr. Henry Smart's sacred cantata, *Jacob*, and the 86th Psalm, by Mr. Lambeth, the conductor of the Glasgow Choral Union. The recent festival has been entirely successful from a financial point of view, and there is now every prospect that Glasgow, like Birmingham, will have its regularly recurring musical meetings. Musically speaking, the festival was not without its vicissitudes, and the unqualified praise bestowed on the performances of 1860 makes us hesitate to pronounce any great advance in the capacity of the chorus to have been made in the interval.

The Glasgow Choral Union numbers some 400 voices, and has certainly proved itself to be a thoroughly well-trained body of singers, possessed of rich and fresh voices, the tone-result being full and massive, yet with great capacity for lightness and modulation. The chorus is indebted for its excellent training entirely to its leader, Mr. Lambeth, and is as plastic and easily led as a well-disciplined musical force should be in the hands of a competent conductor. Unfortunately, however, for the Glasgow Festival, it has been found not only that a chorus unaccustomed to full orchestral accompaniments becomes, on sudden combination with an instrumental body, uncertain and wavering in its movements, but that a conductor who has proved himself admirable as choir-master may, nevertheless, be very inefficient as leader of orchestra, or orchestra and chorus together. To a certain extent this was inevitable, for Glasgow possesses no orchestra of its own, and cannot therefore afford practice to any resident musician in this direction, which may to some extent account for the apparent want of familiarity of the conductor with many of the works he was at the festival performances called upon to direct. Beating time is not conducting, and a leader groping his way through the intricacies of an unfamiliar score can only paralyse the energies of his orchestra. The *Elijah* on the opening night was by no means so satisfactory a performance as might have been expected. The chorus and orchestra, individually steady enough, did not work well together; and the consequence was hurry and general want of steadiness. The performance of *Eli* was directed by Sir Michael Costa himself, and he showed himself the great leader he really is by at once subduing the entire body of executants to his will. But the orchestral works performed at the mixed concerts, conducted by Mr. Lambeth, sadly lacked fire and precision. The orchestra, a fairly-balanced body of admirable performers, was as a body without soul, accurate enough in execution, but dreary and unpoetical. The overtures performed were Rossini's *Guillaume Tell*, Bennett's *Naiaden*, Wagner's *Fliegende Holländer* and Introduction to *Lohengrin*, Weber's *Oberon*, Mendelssohn's *Ruy Blas*, and Mr. Sullivan's "Ouvertura di Ballo." Reinecke's entr'acte to *König Manfred* was perhaps the most successful of the orchestral performances. The one symphony given entire was Beethoven's "Pastorale." It was played in a matter-of-fact way, and was as the play of *Hamlet* with the part of Hamlet omitted, for the storm was not made apparent, and the subsequent music of thanksgiving was consequently *à propos de rien*. Two movements from Schumann's B flat symphony were, however, subjected to the most serious transformation. Of the bad taste of performing the larghetto and scherzo of this symphony detached from the first and concluding movements, it is needless here to speak. The slow movement was played without repose, the scherzo without energy or vigour, and those who have heard this symphony elsewhere could only regret that it should be presented to a new audience, for the first time, thus mutilated and disfigured.

As usual at festival performances, the list of eminent solo performers was large, and included Mlle. Titiens, Mme. Trebelli-Bettini, Miss Wynne, and Mrs. Patey, Mr. Santley, Mr. Vernon Rigby, and numerous other singers of less ability, whose presence in the programmes only served to insure the very undesirable length of the performances. The two new works written for this festival were received with great enthusiasm by a large audience. Mr. Lambeth's Psalm shows its author to be not without a certain fertility of invention, the opening chorus, "Bow down thine ear," being the most successful number. The work contains an ambitious soprano solo written for Mlle. Titiens, which, however, fails in the effect aimed at, and is pretentious rather than impressive. Mr. Lambeth has produced other works of similar character and scope, and we cannot regard this most recent work as any advance on his former productions. Mr. Smart has not been fortunate in his librettist. To the desire to secure the

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indispensable unity of conception and propitious musical situation, its author has sacrificed historical accuracy and much of the quaint poetry of the Old Testament story. Leah does not appear in the cantata, and Rachel is made to address a passionate love-song to Jacob before she has ascertained who the stranger "who cometh" is. The words put into her mouth are, moreover, from the Song of Solomon. We have choruses interspersed which are not the indispensable outcome of the situation, and to suit the exigencies of the librettist we have even passages of fervent prayer converted into prophecy. Mr. Smart's music to this strange medley is melodious and flowing, and if his ideas are not strikingly original, they are at least carefully wrought out. The musical subject is not always of sufficient interest in itself to stand the elaboration to which he subjects it, and more than one of the choruses suffer in consequence from a monotonous lengthiness. The second part of the cantata, descriptive of Jacob's marriage, is the most successful portion of the work. Rachel's passionate outpouring has given Mr. Smart opportunity for a genuine burst of song. Mr. Smart's generally close adherence to the Mendelssohnian type, both of idea and treatment, is at this point less conspicuous. The composer has in this one instance asserted his individuality, and shows himself an accomplished song writer. Mr. Smart's recitative is feeble and inexpressive, and many good points in his subject for musical declamation have been passed over by the composer. The most ambitious instrumental writing is that describing Jacob's vision, and Mr. Smart has here adopted a Wagnerian method of treatment, which proves, however, in the rapid return to his original model, to have been only a momentary weakness. As we have already stated, Mr. Smart's melodious themes won him the hearty applause of his audience; whether his writing possesses sufficient freshness or vitality to be a permanent gain to musical literature is, however, doubtful. Every year, and more especially every musical festival in this country, witnesses the production of works of the same amount of ability. The number of those that survive the first performances is extremely small.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *November*, 1873.

IN consequence of the death of His Majesty King Johann of Saxony, and the general mourning of the country, our musical winter enjoyments have been suspended for nine days. The universal mourning is in this case by no means a mere matter of form. The departed monarch enjoyed, far beyond the boundaries of his kingdom, the highest esteem. His high virtues, his deep and profound knowledge, the inviolably true devotion to his country and his subjects, even during the days of the heaviest trials of his government, his honest and most conscientious practice of all the virtues of a prince, insure to the departed King Johann a lasting memorial in the hearts of all Saxons. His successor to the throne of Saxony is King Albert, the victor of St. Privat.

We have to-day to mention two more Gewandhaus concerts, which took place on the 16th and 23rd of October; they were the third and fourth subscription concerts. The first of them was opened with the overture to *Les Deux Journées*, by Cherubini, which was executed with great fire and impulse. It was followed by the performance of a romance from the opera *Russlan and Ludmilla*, by Glinka, sung by Mme. Lawrowska, from St. Petersburg. The composition is of no importance, and can only gain interest if rendered in such a highly-finished manner as was done by Mme. Lawrowska. Far more brilliantly could this lady unfold all her wonderful perfections in three songs—"In questa tomba," by Beethoven; "Waldgespräch," by Robert Schumann (transposed into E flat major); and the song "Es blinkt der Thau," by Anton Rubinstein. All the praise we awarded Mme. Lawrowska in our last letter we can to-day, after a second hearing of her performances, again confirm. Mme. Lawrowska is indeed a most marvellous singer, who understands, as but few do, how to touch the heart. The lasting storm of applause which followed after the songs induced Mme. Lawrowska to give another little, very charming song, to Russian words. The composer of it we do not know; we presume that it is one of those popular songs which are as numerous as they are original and charming, and have their cradle and home on the shores of the Don.

The instrumental performances of this evening were in the hands of Fräulein Anna Mehlig, from Stuttgart. Fräulein Mehlig is a far-famed artist on the pianoforte, and doubtless possesses great merits. If we consider what this lady gave us in the performance of Chopin's F minor concerto, the short A flat major impromptu (Op. 142) by Schubert, and the twelfth *Rhapsodie Hongroise*, by Liszt, we cannot refuse to Fräulein Mehlig the testimony of a *technique* highly finished in every direction, and most carefully polished. Her singing and ringing touch, her never-failing certainty, her delicacy in the execution of all passages, are beyond all praise. And yet—we confess it openly—Fräulein Mehlig, with her performances, has not only failed to give us satisfaction, but has even made a vexatious impression. We have heard Fräulein Mehlig already seven and eight years ago, and even at that time admired her excellent technical perfections. Fräulein Mehlig played at that time simply and plainly, without particular expansion of feeling, but also without far-fetched and distorted expression. What her performance lacked in warmth, we were entitled to believe would be added later. A deeper musical understanding comes frequently only with riper years, and the innermost metaphysical character of music is, in most cases, only disclosed at first to the most distinguished genius. In this case we met a disappointment all the more disagreeable as we were not in the least prepared for it. In the place of the formerly somewhat cold external performance, we find now a kind of speculation, an intention of playing with expression, which appears at times very grotesque and unnatural. Thus the performance of the first movement of the F minor concerto, by Chopin, appeared in its *cantabile* passages as a continuous *rubatissimo*, which threatened every moment to lose all hold of the rhythm. On the other hand, in the passages, the elastic fingers of the lady stormed away, unconcerned about the fact that even in these quick passages musical ideas are contained. Less conspicuous was the misapprehension felt in the two other movements of the concerto, but nevertheless we had the uncomfortable impression that the magnificent technical material which Fräulein Mehlig commands with absolute sovereignty, stood in no proportion to her musical understanding. We were confirmed in this impression by the manneristic style in which Fräulein Mehlig played Schubert's impromptu, and also by the selection of Liszt's Rhapsodie, a composition which forms a potpourri of unconnected Hungarian themes and unreflective piano passages.

Robert Schumann's third symphony formed the con-

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clusion of the evening. To speak about this charming creation of the immortal master, we hold to be superfluous, as we presume that the work is known everywhere, and the most enthusiastic language cannot approximately describe the deep meaning, the unbounded wealth of this musical epos. The execution of this symphony by the Gewandhaus orchestra may be called throughout very excellent.

The fourth subscription concert was opened with the charmingly fresh "Oxford" symphony, by Master Haydn, played in a worthy style. This symphony counts amongst the very finest creations in the whole symphonic literature, and has, although known in Germany for scarcely six years, already and deservedly obtained everywhere a lasting place in the concert repertoires. The second number of the evening was the equally beautiful and difficult concert air in F, by Mozart, "Ach wenn ihr, o, gütige Sterne," which was composed on the 4th of March, 1788, for Mozart's sister-in-law, Frau Lange, whose maiden name was Weber. Frau Peschka-Leutner showed herself in the rendering of this aria as an excellent vocal artist, and fine-feeling interpreter of the music. Herr Concertmeister Wirth, from Rotterdam, performed next Beethoven's violin concerto, in such a worthy, really artistic style, that we are delighted to have made the acquaintance of this eminent violinist. To judge from his musical doings, Herr Wirth must be a pupil of Joachim, because his sublime example shines through in the noble, chaste, and pure style of execution, in the manly, powerful tone and certain *technique*. The good impression which Herr Wirth created through Beethoven's concerto was confirmed by a second solo performance—sonata by Rust, with pianoforte accompaniment by David. It is now a well-known secret that all the violinists at the present time appearing in the Gewandhaus, are candidates for the place of Concertmeister at the Gewandhaus, and teacher at the Conservatoire, become vacant by the death of David. We are not in a position to say how many similar performances of visitors we may still hear, and who may still appear as competitors for this prize in the arena. But, as we shall not be able to get the greatest master, Joachim, we should gain in his excellent pupil, Emanuel Wirth, if not an equal, at all events a highly solid strength, in case Herr Wirth should be appointed as successor to David. By the way, we will mention that the sonata by Rust is an earnest, very beautiful piece, which we can recommend to all violin players.

Frau Peschka-Leutner delighted us besides with the performance of three touching, beautiful songs—"Der arme Peter," by Schumann, followed by "Der Nussbaum," and after stormy applause by "Die Widmung," by the same master. Frau Peschka has again charmed us, and at the side of such artistic gifts the critic has only one duty—to express heartfelt thanks.

The entr'acte to the third act of *Medea*, by Cherubini, with its powerful storm of passion that seems to touch the innermost heart, was performed as the opening of the second part of the concert, Mendelssohn's overture to *Ruy Blas* at the conclusion. We cannot understand why this beautiful work of Mendelssohn, with its noble, grand—we might almost say Cherubini-like—style, is not so frequently brought to hearing as the four concert overtures by the same master. The overture to *Ruy Blas* does not stand below either of the works named as regards depth and importance of its contents, and has always had our warmest sympathies. The overture was executed on this evening with brilliant impulse and fire.

Soon after the conclusion of the general mourning of the country, we may expect the performance of Liszt's *Heilige Elisabeth*, and the *Requiem* by Brahms, whose a flat major sextett for stringed instruments will also be performed at the first chamber-music soirée of the Gewandhaus. In our next letter we will report on these performances. As substitute for our first violoncellist, Herr Hegar, who has been taken seriously ill, the famous violoncellist Bernhard Cossmann, from Baden-Baden, has temporarily been engaged for the chamber-music solo performance, and the desk of first violoncello player at the Gewandhaus concerts. We have known this excellent master for a long time, and are delighted to renew his acquaintance. About his public appearance we will report in due time; up till now, prevented by the mourning of the country, he has not played in public, but in private circles he has repeatedly given proofs of his excellent performances.

To the Editor of the MONTHLY MUSICAL RECORD.

LEIPZIG, *October*, 1873.

SIR,—Whilst you bring, in your valuable paper, excellent reports of the public musical life of our town, it may be of interest to your readers to get a view of the private musical efforts in Leipzig, from which your young artists, performers and composers, will be able to judge that it might not be difficult to them to introduce their performances to a large public. I therefore intend to-day to tell you about the artistic social circle of Professor Dr. Hermann Zopff. It was created by him through the desire to offer to foreign and home artists (composers and performers) the means of introduction to a select circle of the musical public. With this intention, during the winter season, on the first Sunday of every month, between four and eight o'clock in the afternoon, about two hundred ladies and gentlemen, the cream of our musical public, meet at his house. You find all the best artists, the directors of the Gewandhaus and Euterpe concerts, the soloists of our Opera, as well as the principal music publishers. With a free social intercourse alternates the performance of novelties (unknown, new, and also old compositions). Many an engagement for concerts has resulted from a performance in this circle, and many a manuscript of talented composers has here found a publisher. To give you an idea of the importance of this circle, I will mention a few of the artists who were heard there during the last season, and you will recognise many, to the public, well-known names amongst them:—Capellmeister Reinecke, Concertmeister David and Röntgen, Erika Lic, the famous pianist Alexandra von Sograff, Frau Dr. Peschka-Leutner, Nachbaur from Munich, and others.

Amongst many interesting works were performed Richard Wagner's *Walküre*, second part of the first and the last act; Schumann's "Spanisches Liederspiel;" Brahms's "Liebeslieder;" Zopff's scenes from *Tell*, and quartett from *Alexandra*; Liszt's 137th Psalm; and Bolck's choruses for female voices; Rheinberger's choruses for mixed voices; Jadassohn's canons; Löwe's ballads; Max Bruch's violin concerto; Svendsen's string quintett; Raff's violin sonatas, &c.

About Hermann Zopff, Doctor of Philosophy, himself, I refer your readers to the Tonkünstler Lexicons by Schubert, Paul, and Bernsdorf; in these works will be found biographies of this gentleman, far-famed as author, critic, and composer.

I should be glad if talented English artists, when visiting our town, could derive any benefit from these remarks, and should feel inclined to produce their performances before our public. As a matter of course I shall be happy to introduce any one recommended by yourself.

I am, Sir, yours, &c.

HERMANN BEER.

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MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *Nov.* 12, 1873.

THE last days of the Exhibition were splendid; every day the different carriages, running to the Prater, were filled with people who came to take one more glance at the great spectacle erected amidst a vast forest, the most favourable scenery in the world. Eighty thousand visitors the last day but one, and a hundred and forty thousand the last day (November 1 and 2) were the result of the prolongation beyond the fixed time (October 31). For the last time the gloomy sounds of the steam fog-horn reminded the visitors that "it is closing time;" the last hour and the last minute came on; one door after another was shut, and now the whole mass which came to be present at the last moments of a great undertaking was assembled in front of the south portal, the building being at that moment brightened by the rays of the setting sun. The chords of the National Hymn, executed by some bands posted at the front entrance, gave their farewell; three cheers followed, and—all was over. It was a very solemn moment, as every one felt on leaving the place, not without looking back once more to the great palace. The same day we had the first Philharmonic concert; the programme included Mozart's symphony in D major, composed in Vienna in the year 1782 (Köchel's Cat., No. 385); a new composition by Brahms, variations for orchestra on a theme by Haydn; the overture to *Alfonso and Estrella*, by Schubert; and Beethoven's symphony No. 7. The theme of Haydn is taken from a collection of divertimentos for brass instruments, existing only in MS.; it sounds like a song of pilgrims on their march—an exquisite melody, on which Brahms has given a wonderfully suitable commentary. He had evidently composed here *con amore*, a veritable *hommage à Haydn*. The manner in which he treats rhythm, counterpoint, and a splendid orchestration is astonishing. The whole composition is full of ingenious devices, being from beginning to end in a constant gradation. The work, an interesting task to every good orchestra, and executed in a masterly style, found a warm reception, and the composer, who himself conducted, was twice recalled. I thought of your excellent Crystal Palace orchestra and its well-deserving *chef*, who will be delighted to bring out the work of the best pupil of Schumann. Two concerts preceded—a concert for a benevolent object, arranged by Strauss, and a private concert, by Anton Bruckner, Hoforganist and professor of the Conservatoire. The former attained its aim, as the great hall was well filled. Frau Rosa Csillag, Marie Geistinger, and other singers, also the Wiener Mannergesangverein, took part in the programme, which ended with a valse and polka by Johann Strauss, performed by the Exhibition orchestra. The concert by Bruckner was merely undertaken to make the public acquainted with his first symphony in C minor. After playing a toccata by Bach, and giving an improvisation on the organ, Bruckner took the bâton to conduct his symphony, which was executed by the Philharmonic orchestra, and lasted an hour and a quarter. That was a fault, since he could have said as much in three-quarters; another fault was that he walked too palpably in the footsteps of Wagner and company. The length of the first and last movements was painful. Nevertheless, it must be confessed that a certain manful energy speaks out in the work when the composer goes his own way, as was the case with the second and third movements. Herr Bruckner had immense applause, certainly too much in comparison to the real value of his work; but there is always a number of *soi-disant* friends who in any case are ready to clap their hands, running the risk of leading wrong the best intentions. The day after the closing of the Exhibition we had a very singular evening concert. The Chinese Commissioners in the Exhibition presented a thousand guineas to the director of the Opera to arrange a concert, and to invite the Imperial Court, the ministers, the magistrates, &c, to be present. The Commissioners made the offer as a token of gratitude for their good reception and for all the great and beautiful things they had seen in Vienna. The beginning of the concert in the brilliantly illuminated Musikverein was at ten o'clock. Herbeck, Dessoff, and Johann Strauss conducted; the best singers and the orchestra of the Opera and the Wiener Männergesangverein took part in the programme, which contained the following numbers:—Part I.—Overture to the *Midsummer Night's Dream;* quintett from *Cosi fan tutte;* symphony by Haydn; two songs by Schubert; overture, *Leonore*. Part II. —"Träumerei" by Schumann, instrumented by Herbeck; two choruses, for male voices, by Herbeck and Schubert; valse, "Die Romantiker," by Lanner; march by Johann Strauss (father); valse, "An der blauen Donau," by Strauss (son). Before the beginning and between the two parts refreshments were served, and it was nearly one o'clock when the Opera orchestra played the last bars of the "Blue Danube," the whole making, as it is said, a somewhat strange impression. The first Gesellschafts concert opened with Beethoven's overture, Op. 115, after which was performed Handel's *Alexander's Feast*. It was the oratorio with which the Gesellschaft der Musikfreunde had commenced operations in the year 1813. It was now for the first time that an organ could be used in the same oratorio. As the chorus (Singverein) and orchestra were excellent, and the solo singers did their best, it could not fail that, under the very conscientious conducting of Brahms, the performance was a very good one. I shall say some words more about it in my next letter.

There is little to say about the Opera. The programme has its run; but, as the visitors from abroad have now vanished, a little variation will do good in regard to the attractions. *Oberon* is promised month by month, but the waves and other things want time; now the opera is fixed for the twenty-fifth anniversary of the reign of the Emperor, being the 2nd of December. Meanwhile we shall hear a new fioritura singer, Mlle. Tagliana, from Paris. The following operas have been performed since the 12th of October:—*Don Sebastian* (twice), *Lustigen Weiber von Windsor* (twice), *Rienzi*, *Troubadour* (twice), *Faust*, *Don Juan*, *Lohengrin* (twice), *Norma*, *Favoritin*, *Prophet*, *Fidelio*, *Tannhäuser*, *Afrikanerin*, *Lucrezia Borgia*, *Mignon*, *Stumme von Portici*, *Freischütz*, *Fliegende Holländer*.

Correspondence.

A POSTHUMOUS WORK BY CARL MARIA VON WEBER.

To the Editor of THE MONTHLY MUSICAL RECORD.

SIR,—Permit me to draw the attention of your numerous readers to a charming work by C. M. von Weber, which has been published in 1861, by C. F. Peters, in Leipzig and Berlin, viz., "Adagio and Rondo for the Harmonichord (or Harmonium), with Orchestral Accompaniments;* posthumous work, No. 15; in score, 40 pages 8vo."

This opus consists of an adagio molto in F, 2-4 tempo, and an allegretto in F, 6-8 tempo. It abounds with the most charming melodies, and genuine Weberish effects—for instance, the transition to D♭ (in the solo). I mean the tremolando for the kettledrums. The instrumental accompaniments are for the "stringed quartett, a

* The accompaniments are arranged for the piano.

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oboes, 2 flutes, 2 fagotti, 2 horns, with trombones and kettledrums." Weber composed the work for the inventor of the harmonichord, Friedrich Kaufmann, at Dresden, the 31st May, 1811; he has duly considered the peculiarities of tone and touch, contrasting the quality of tone with the other instruments (except the clarinets). Players of the harmonium, with its perfect mechanism, will find it the only instrument answering the description of the harmonichord (*les deux se disent*), and the effect of Weber's noble concerto on the same leaves nothing to be desired. A work of so great a composer being comparatively unknown, I beg to draw the attention of all lovers of music to it, and remain, Sir, your obedient Servant, CHAS. KROLL LAPORTE.

Prestwich, 17th November, 1873.

[We are well acquainted with the work of Weber's to which our correspondent refers, and can fully indorse all he says of its beauties. In the arrangement for harmonium and piano it is most effective.—ED. M. M. R.]

LOKAL-VEREIN DEUTSCHER MUSIKER IN LONDON.

To the Editor of THE MONTHLY MUSICAL RECORD.

24th Nov., 1873.

DEAR SIR,—Will you have the kindness to insert in your next number the following notice:—

TO GERMAN MUSICIANS IN ENGLAND.

The Pension-fund of German Musicians in Germany will commence on the 1st of January, 1874. To assist this object a Society has been formed in London, under the name of "Lokal-Verein Deutscher Musiker in London," intending to unite all German musicians in England, and to be incorporated with the Pension-fund of Germany.

Information and Rules can be obtained by sending seven stamps to the Committee of the "Lokal-Verein Deutscher Musiker," C. Pape, A. Peschkau, E. Eberwein (members of the Crystal Palace Orchestra).

Letters to be directed to the Secretary, Mr. E. EBERWEIN, 1, Cornwall Villa, Hamilton Road, Lower Norwood, London.

Reviews.

The Works of Handel. Printed for the German Handel Society. 13th Year. Leipzig. (London: Augener & Co.)

As this edition of Handel slowly approaches completion, it becomes, as might be anticipated, more and more interesting to the musical student. Forty parts of this great publication have now been issued: and, unfortunately, between forty and fifty more are still to come; and it is to be feared that, at the present rate of progress, many of the subscribers will never live to see their sets complete! The increasing interest of which we have just now spoken, arises from the fact that nearly all Handel's best-known works have now been published in this edition, and that those which remain are for the most part works which have either never been published at all before, or are only to be had in the old editions of Walsh, and are entirely new to the very large majority of musicians.

Four parts are given as the issue for the thirteenth year—"Three *Te Deums*," "Latin Church Music," and two operas, *Almira* and *Rodrigo*. Of these four books only the first has been previously published (in Arnold's edition); the other three are now printed for the first time.

The "Three *Te Deums*" are of unequal interest. The first, in D major, though containing some fine points, can hardly be ranked among its composer's masterpieces; but the second—the great "Chandos" *Te Deum* in A flat—is emphatically one of Handel's finest and grandest works. It is written, like all the music for the Duke of Chandos, for a small and incomplete orchestra, consisting merely of first and second violins, one oboe, basses, and organ. In one movement a flute is used instead of the oboe—(did the same player, we wonder, do double duty?)—and in the chorus, "Day by day," a part for the trumpet is found—a curious thing, it may be remarked in passing, because no trumpet is employed in any of the Chandos Anthems. Among the numerous noteworthy points of this splendid work may be specified the jubilant opening chorus, "We praise thee, O God;" the massive and grand second movement, "All the earth doth worship thee," with the superb effects of the choral bursts on the word "Holy," interrupting the soprano solo "continually do cry;" the grand setting of the words "the Father of an infinite majesty," quite as striking in its way as the well-known phrase to the same text in the Dettingen *Te Deum*; and the beautiful and melodious fugue, "Thou art the King of glory, O Christ." The latter half of the work is perhaps, on the whole, scarcely equal to the first part; but the song "When thou tookest upon thee," and the choruses "Day by day" and "O Lord, in thee have I trusted," are in the old master's best manner.

The third *Te Deum* in this volume (in A major) is at once a condensation as regards extent, and an expansion as regards fulness of scoring, of the work just noticed; the two pieces thus furnishing an interesting and curious parallel to the two settings of the anthem "Let God arise," published in Part 35 of the present edition. This shorter work, though of less artistic value than its predecessor, is worth particularly worthy of note for its instrumentation. We have only room to call our readers' attention to one point—the scoring of the song "When thou tookest upon thee." This piece is constructed of the same materials as the corresponding movement of the Chandos *Te Deum*, but instead of being accompanied merely by the strings, there are also parts for one flute and one bassoon; and the curious point is that here (and nowhere else in all Handel's works, so far as we are aware) the solo wind-instruments are employed to fill up the harmony in almost the identical way in which, some sixty years later, Mozart employed these same two instruments in writing his additional accompaniments to the *Messiah*. If Mozart's scores of the songs "But thou didst not leave" and "How beautiful are the feet" are compared with the present air, the similarity of treatment will be at once obvious. One more example is here furnished, if such were needed, how far Handel was in advance of his day, and, as it were, anticipated many of the discoveries of his successors.

The volume of "Latin Church Music" is chiefly interesting as being among the earliest extant music of the composer. The greater part of it was composed between the years 1704 and 1707, when Handel was quite a young man; and it is curious to see how thoroughly, even at that early period of his life, his style was formed, and how, both in airs and choruses, the boy (for he was little more) was father to the man. The works comprised in this volume are two settings of the *Laudate Pueri*, a very fine *Dixit Dominus*, the psalm *Nisi Dominus*, a *Salve Regina*, a motett, *Silete, Venti*, and six settings of the words "Alleluiah, Amen." In accordance with the composer's custom, he used many of the principal themes in his later works, and a notice of some of these may perhaps be interesting. In the first setting of the *Laudate Pueri* we find at the soprano solo "Qui habitare facit sterilem" the subject which more than forty years after furnished the material for the popular song "O had I Jubal's lyre," in *Joshua*. The opening chorus of the second setting of the *Laudate* furnished the commencement of the Utrecht *Jubilate*, and the second chorus of the same, "A solis ortu," was subsequently used for "May all the host of heaven," in *Joshua*. We have already said that even at this time Handel's style was completely formed; a masterly proof of this occurs in the short chorus of this same psalm, "Quis sicut Dominus"—a movement not unworthy of *Israel in Egypt* itself. The "Gloria Patri" which concludes this fine work was used afterwards on two occasions. The first movement furnished the idea of the grand chorus "Glory to God," in *Joshua*, while a considerable portion of the second movement was introduced into the Coronation Anthem, "Zadok the Priest." The great psalm *Dixit Dominus*, which comes next in the volume, is not only the most amply developed, but the finest of the series. That Handel was himself aware of this is evident from the large use he subsequently made of it. Besides other less important instances, we find here nearly the whole material of two of the finest choruses in *Deborah*, "See, the proud chief" and "Plead thy just cause," as well as the subjects of the chorus "He led them through the deep," in *Israel*, and the grand passage employed afterwards in the Utrecht *Te Deum* for the words "The heavens and all the powers therein." Besides this, there is a remarkably fine and dramatic chorus, "Judicabit in nationibus," not used subsequently, so far as we are aware, to any large extent, though it certainly furnished suggestions for the anthem "Let God arise," and for the chorus "In glory high," in *Jephtha*. The whole work, which occupies seventy-four pages, is well worthy of the attention of musicians. The opening of the psalm *Nisi Dominus*, which next follows the *Dixit Dominus*, is interesting, first as being one of the earliest examples of a chorus constructed on a "ground-bass" to be met with in Handel's works, and secondly because the bass here used is nearly identical with that of the well-known "Envy, eldest-born of Hell," in *Saul*, while the accompaniments for the violins remind us strongly of the commencement of "Zadok the Priest." The work appears like a fragment, as it finishes with a song in a different key from that of the opening chorus. The *Salve Regina*, though thoroughly Handelian, presents no points on which it is needful to dwell; but the following motett, "Silete, venti," is remarkable for the richness of its accompaniments, and contains moreover one of the most lovely songs—"Date serta, date flores"—to be met with in Handel. The six settings of the "Alleluiah, Amen" are all for a

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solo voice with figured bass, and are of no special interest. They have been inserted, we presume, merely to render the present edition as complete as possible.

Handel's operas as a whole may almost be regarded as hitherto unpublished. The early editions brought out by Walsh and others in the composer's lifetime were not only very incorrect, but notoriously incomplete. Only four (*Agrippina, Teseo, Giulio Cesare,* and *Susanna*) out of nearly forty are given in Arnold's edition; and only one (*Alcina*) has hitherto been published in the present series. The editors are now, however, turning their attention to these works, and, as the first instalment, the two earliest operas extant, *Almira* and *Rodrigo*, are included in this year's publication. We say "extant" because Handel wrote in all four German operas—*Almira, Nerone, Daphne,* and *Florinda*. Of these, the last three are lost, and *Almira* only exists, as Dr. Chrysander informs us, "in a single, very incorrect copy in the Royal Library at Berlin." It is besides imperfect, the whole or part of two or three movements being wanting. Though not without good music, it is decidedly old-fashioned in style, and the chief interest that will attach to it arises from the fact of its being Handel's first opera. *Rodrigo*, Handel's first Italian opera, is likewise imperfect, some leaves of the original manuscript being wanting. This work, though by no means one of the composer's best, shows on the whole an advance on *Almira*, and the students of the old master will trace with interest in the succeeding operas (which are to be published in chronological order) the gradual development of his genius.

ROBERT SCHUMANN'S *Piano Works*. Edited by E. PAUER. Vol. II. Augener & Co.

IN our last number we noticed the appearance of the first volume of this beautiful complete edition of Schumann's compositions for the piano; and we made some general remarks on the composer's style. It is needless to repeat what we said on that occasion; but little remains for us but to enumerate the contents of this second volume, and say a few words about them.

It is curious that for about ten years Schumann should have confined himself to writing for the piano; and while his Op. 1 was composed in 1830, his first set of songs dates from 1840. We find that all his works, up to Op. 23 are for piano solo, and of these, this second volume gives us those numbered from Op. 13 to Op. 21, inclusive. The first piece is the "Etudes en forme de Variations," in C sharp minor, called in the first edition "Etudes Symphoniques," and probably best known under the latter name. This grand work has been so often played in public, especially by Mme. Schumann, that any criticism upon it is superfluous. We are glad to find that in this, as in other pieces in this volume, the variations of the two editions are preserved, as it is always interesting to see a composer, so to speak, in his workshop, and many of the changes are of considerable importance. Still more is this the case in the work which follows—the great sonata in F minor, Op. 14, entitled "Concert pour Piano seul"—a concerto without the orchestra. In this work the differences of reading sometimes extend over entire pages. The sonata is of great difficulty, and, though full of interesting points, more laboured and less genial than many other of the composer's works. Next come the charming little "Kinderscenen," Op. 15, and then the eight beautiful fantasias entitled "Kreisleriana," Op. 16. Some of these are among the finest things Schumann has written—the second and sixth numbers being especially lovely.

We referred last month to the fantasia in C, Op. 17, dedicated to Liszt. We are inclined to rank this as one of the greatest, if not absolutely the greatest, of its author's pianoforte works; and those of our readers whose *technique* will enable them to grapple with its great difficulties will, we are sure, be delighted to make its acquaintance. Of the remainder of the volume it is superfluous to speak in detail, because the "Arabesque" (Op. 18) and the "Blumenstück" (Op. 19) are too well known and admired to require comment, and of the "Humoreske" (Op. 20) and the "Novelletten" (Op. 21) we have previously spoken in these columns, on the occasion of their appearance in a folio edition.

Portraits of the Great Masters. A Series of Eight Oleographs. Augener & Co.

THERE is always an interest attaching to the portraits of distinguished individuals. One feels a natural curiosity as to the bodily appearance of those who have in any way made themselves remarkable. Hence the popularity of collections of portraits; hence, too, the policy of the recent advertisement of Madame Tussaud's gallery, that "A portrait-model of the Tichborne claimant has just been added." It is only natural, therefore, that musicians should wish to see the features of those great tone-poets whose works have afforded them so much delight; and fortunately good portraits of the great masters are by no means rare. In many cases we can pronounce them good, without hesitation: for though comparison with the originals is no longer possible, there are certain pictures which bear, as it were, their own stamp of authenticity, and from what we know of the man we can feel that the likeness must be a correct one. Such is especially the case with the best portraits of Beethoven. We would almost be fanciful enough to say that the first movement of the C minor symphony was written in his face; the broad, intellectual forehead, the beetling eyebrows, the piercing eyes, the strongly-marked features, impress us at once with a kindred feeling to that produced by his music. So again with sturdy old Handel; spite of the old-fashioned dress and periwig which disguise his features almost as much as a modern barrister's wig disguises a Q.C., it is impossible to help feeling that the composer of the *Messiah* must have looked very like the best portraits of him—those by Houbraken and Hudson.

The present series of "oleographs"—a term applied to a recently discovered variety of oil-engraving—consists of portraits of Handel, Haydn, Gluck, Mozart, Beethoven, Schubert, Mendelssohn, and Schumann. There are certainly at least two other great masters who have an equal claim to be represented, and without whom the series can hardly be called complete—we mean Bach and Weber. Possibly these may hereafter be added to the set. The whole of the portraits are, we think, very good; some, especially Handel and Mendelssohn, strike us as particularly excellent. The features in all cases have much character and expression, and are free from that blank, semi-idiotic look that is sometimes to be found in indifferently executed likenesses. The colouring also is excellent—rich without being too gaudy; and the whole "get-up" of the pictures is artistic. Being sold at what, considering the quality, is an extremely low price, they deserve, and we think are likely to meet with, a wide circulation.

Adagio and Rondo, for Piano, Violin, Viola, and Violoncello. Composed by FRANZ SCHUBERT. Op. posth. Leipzig: C. F. Peters. (London: Augener & Co.)

WE have often had occasion to notice the publications of cheap music by Herr Peters with high commendation; and that enterprising publisher continues to deserve the thanks of musicians by his efforts to popularise the best works of the great masters. Nothing better than the "Peters Editions" can be wished for, whether as regards cleanness of type, correctness of text, or cheapness. Among recent issues of this series are the complete collections in score of Beethoven's symphonies, overtures, and quartetts, a selection from Mozart's and Haydn's symphonies and quartetts, the full score of *Fidelio*, and a very large number of admirable arrangements of classical works both for two and four hands. The music of these is for the most part so well known that we have thought it unnecessary to notice their appearance in detail, especially as the works have been announced from time to time in our advertising columns; but the work now before us comes under a different category, being, so far as the musical public are concerned, altogether a new work. A short account of it may, therefore, be interesting.

This is by no means the first new work of Schubert's with which Herr Peters has enriched his collection. Besides publishing (for the first time in score) the quartetts, quintett, and octett, he has brought out the pianoforte score of the *Zwillingsbrüder* and the slow movement of the "Tragic Symphony." Of the origin or date of the present work we can give our readers no information, as it is not so much as mentioned in the catalogue of Schubert's works appended to Kreissle von Hellborn's life. The fact of its omission from this list is, however, no proof that it is not genuine; as Schubert was one of the most voluminous of composers, and his manuscripts appear to have been dispersed in all directions. Moreover, the internal evidence of the work itself is, to any one familiar with Schubert's style, almost conclusive as to its authenticity; we find here his favourite modulations, rhythms, and method of combining the piano with the strings. As far as one can judge without further data, we are inclined to fix the period of this composition at about 1820; it is certainly not one of its author's latest and ripest works, while it is sufficiently marked in its style not to be classed with his earliest. In form it is somewhat peculiar. Many of the passages for the piano have a concerto-like character; and in the *rondo* the piano part is marked with "solo" and "tutti" just as though it were a concertante instrument. The introductory *adagio* is a very charming movement, full of bold and pleasing modulations. The treatment of the piano in several passages, where the two hands play single notes in octaves, and the harmony is sustained by the strings, recalls the similar employment of the sustained parts in many parts of the great piano quintett in A. The *rondo*

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commences with a pleasing melody, not particularly new, except that it has a six-bar rhythm. Throughout nearly the whole of this movement the strings are used merely as accompanying instruments. The pianoforte passages are showy, and lie well for the player, which is by no means invariably the case in Schubert's music; but they are frequently somewhat old-fashioned. There is, however, such spirit and animation about the whole movement, and such a constant flow of melody, that, though we cannot speak of it as a great work, it would be sure of its effect in performance; and we recommend it to our givers of chamber concerts, especially Mr. Henry Holmes and Mr. Ridley Prentice, either of whom would find it admirably suited for their programmes.

Cathedral Music. By FRANCIS EDWARD GLADSTONE. Novello, Ewer, & Co.

Original Pieces for the Organ. By FRANCIS EDWARD GLADSTONE. Augener & Co.

So much of the modern music written for cathedral and church use is nothing more than a reproduction of stereotyped forms and phrases which have been heard *ad nauseam*, that it is pleasing to meet with compositions which, while strictly preserving the character of sacred music, are thoroughly unconventional and out of the beaten track. This praise we can honestly award to the present collection of cathedral music by Mr. Gladstone. He has frequently sent us music for review, but we think he has never sent us anything which, on the whole, we have read through with so much pleasure as this work. The book comprises, first a setting of the Canticles (*Te Deum, Benedictus, Cantate*, and *Deus Misereatur*), and after these we find five anthems. Many of these pieces have an obligato organ part, and their style, while never secular, is decidedly "free." Did our space permit, we should be glad to notice them in detail; but we must confine ourselves to commending their excellent workmanship, to which in many cases we find added considerable originality. The bold anthem for Advent, "The Lord, even the most mighty God," is in our opinion the best piece in the collection; it is, however, by no means easy. Mr. Gladstone has doubtless had far larger experience than ourselves as to the capabilities of cathedral choristers; and, judging from the music he has written for them, he seems to entertain a high opinion of their skill.

The five "Original Pieces for the Organ" may be credited with the same general merits as the collection just noticed, and will be found useful as voluntaries.

An Alphabet of Musical Notation. By WILLIAM J. WESTBROOK. London: W. Czerny.

This little work contains within the space of twenty-nine pages a large quantity of information as to the rudiments of music. The explanations are concise and clear; but there are two mistakes, which we take to be printer's errors, in the "marks of abbreviation," on p. 28, in the second and third lines, to which we call Mr. Westbrook's attention, that he may have them corrected in future editions.

SHEET MUSIC.

VOCAL.

Drei Liebeslieder, von HENRI HARTOG (Amsterdam: L. Roothaan), are three very elegant little songs, full of true musical feeling. An English version of the words is given in addition to the original German.

A Shadow, Song, and *Three Autumn Songs*, by W. HOWELL ALLCHIN (Novello, Ewer, & Co.), show decided indications of talent; but the composer is sometimes driven by his desire to be original into harshness and abruptness of modulation, the effect of which is not agreeable. This is, perhaps, most noticeable in the "Lament for the Summer." There is also considerable vagueness in the latter part of "A Shadow." On the other hand, the simplest of the songs, "A Rainy Day," is also the most successful. We would not discourage Mr. Allchin in composing; had his songs been without merit we should have passed them over in silence; but we would recommend him to practise severe self-criticism. Wagner's and Liszt's tools are dangerous in inexperienced hands.

The Cloudlet, Song, by W. HARRISON (London: Weekes & Co.), can be recommended as very pleasing.

The Wanderer's Return, Ballad, by Mrs. ALFRED GILBERT (Cramer & Co.), is in its way pretty, though slightly commonplace.

The same may be said of *I dream of thee still*, Song, by C. H. R. MARRIOTT (Cramer & Co.).

Clear the way! Song, by VIRGINIA GABRIEL (Cramer & Co.), is decidedly vigorous and spirited, though, as descriptive of a fire, somewhat "sensational."

The Love Token, Vocal Duet, by ODOARDO BARRI (Cramer & Co.), is melodious, and likely to please young ladies; but it seems to have been carelessly written, as it contains on the third page "consecutive fifths" between voice part and bass, which are most excruciating, and almost set one's teeth on edge.

Leila, Serenade, by CHARLES SALAMAN (Lamborn Cock), is a very graceful and tender little song, in no way inferior to many other elegant pieces from the same pen.

PIANO MUSIC.

Rondo Capriccioso, by H. S. OAKELEY, Op. 19 (Lamborn Cock), is in all respects far superior to Professor Oakeley's sonata reviewed in our last number; and we are justified in our surmise that the latter work was not a fair sample of the composer's powers. The themes of the rondo are interesting in themselves, and well treated, Dr. Oakeley having allowed himself a certain freedom of form of which the title "Capriccioso" is a full justification. The introduction of the somewhat Schumannish episode in 3-4 time is very pleasing, and we can recommend the work to the notice of pianists.

Adeline, Fantaisie brillante, by J. S. STEANE (Cramer & Co.), can be commended as possessing ideas of its own, and regularity of form and treatment, though the passages of display are not remarkable for their novelty.

C'est l'Espagne, Air from Offenbach's *Les Bavards*, transcribed by BERTHOLD TOURS (Cramer & Co.), is an arrangement of one of Offenbach's piquant and ear-catching tunes in a style which will be found useful, either in the drawing-room or as a teaching-piece.

La Serenata, and *La Danza*, Two Pieces from Rossini's "Soirées Musicales," transcribed for the piano by E. PAUER (Augener & Co.), are also two capital drawing-room pieces. The second is especially attractive.

Treue Liebe, Stille Liebe, by GUSTAV LANGE, and *Serenade Tyrolienne*, by FRANZ BENDEL (A. Hammond & Co.), may be briefly dismissed as three good and moderately easy teaching-pieces.

Lastly, we have a number of new dances by German composers, published by Messrs. Hammond & Co., which in the coming Christmas season will be found useful by those in search of novelties. Their names are—the *Eisenbahn Galop*, by C. ARNDT; the *Indigo Galop*, by JOHANN STRAUSS; the *Jubilee Galop*, by J. KOHLER; the *Berlin Galop*, by GUSTAV MICHAELIS; the *Tanz Metronome Waltzes*, the *Hochzeitsreigen Waltzes*, and the *Marietta Polka*; these last three, all by JOSEF GUNGL.

Concerts, &c.

CRYSTAL PALACE.

THE revival of Felicien David's Ode-symphonie *Le Desert* at the fifth concert must have proved a disappointment to those who anticipated a treat from the sensation it made on its production at the Paris Conservatoire in 1844, as well as from the success which subsequently attended it in London, when, under the direction of Mr. Lumley, it was presented as a spectacular entertainment at Her Majesty's Theatre. *Le Desert* is not a symphony, properly so called, but a cantata for tenor solo, chorus of male voices, and orchestra, with descriptive verses to be declaimed by a reader. Its aim is to depict, in a realistic manner, such features of a journey through the desert as would most impress a European—*e.g.*, a "Hymn to Allah," the "March of a Caravan," the "Simoom," a "Song to Night," a "Dance of Almées," and the "Cry of the Muezzin" from the minaret at sunrise. On the whole the work was well given, with a chorus of two hundred voices; the arduous tenor part, allowances being made for a false start in the "Cry of the Muezzin," being sustained with great spirit by Mr. Pearson, in spite of evident indisposition, and that of the reader being delivered with a remarkably clear enunciation by Mr. Arthur Matthison. But musical taste in England has undergone so great a change, and undoubtedly for the better, that it is no surprise that a work which thirty years ago was thought so much of, should on its revival fail to please, especially when we take into consideration that so many of the great works which we now most highly prize are just those which audiences of thirty years ago declined to listen to. Nevertheless, we do not blame Mr. Manns for bringing it forward, for it

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is only by experiment and research that the conventional groove is to be avoided, and variety and progress attained. A sufficient compensation was to be found in the selection from Schubert's music to *Rosamunde*, including the two entr'actes (in B minor and B flat), the romance, "Der Vollmond strahlt" (sung by Mme. Lemmens-Sherrington), the Shepherd's tune, and the ballet air in G. Our only regret was that we were not treated to the whole of this highly characteristic and exquisitely charming music, the discovery of a great portion of which was one of the happiest results of Mr. Grove's researches in Vienna, in 1867. Advantage was taken of the presence of a large chorus of male voices to bring forward Mendelssohn's spirited part-song, "The Hunter's Farewell," given on this occasion with an accompaniment of four horns and a bass trombone. This, be it remarked, is an *ad libitum* and not an *obbligato* accompaniment, the use of which, owing to the unpleasant manner in which the trombone refuses to blend with the horns and voices, certainly does not add beauty to its effect. The overture was Mozart's *Zauberflöte*.

The overtures at the sixth concert were Cherubini's *Faniska* and Beethoven's *Leonora*, No. 2. The symphony, Haydn's in D (No. 6 of the Salomon set), familiar though it be elsewhere, was heard here for the first time. So finely was it played, Mr. Manns's *tempi*, including even that of the minuet, being highly exemplary and satisfactory, and so great was the pleasure it gave, that it may be said with certainty that it will not have been heard here for the last time. The great attraction, however, of the day was the announcement that Dr. Hans von Bülow would make his first appearance for the winter season, and would play Liszt's concerto in E flat. In view of securing an extra rehearsal for a work so important, difficult, and unfamiliar, it having only been played here on one previous occasion (by Mr. E. Dannreuther), it was at the last determined to substitute for it Beethoven's concerto in the same key, and to reserve Liszt's for the next occasion of Dr. von Bülow's appearance here on December 13th. Though to some this may have been a disappointment, surely none could have complained of the change, seeing that it resulted in an unprecedently grand performance of the grandest of Beethoven's concertos, both on the part of the pianist and of the band, the members of which seemed as it were to be under the power of a magnetic influence emanating from Von Bülow, and cleverly transmitted to them through their conductor. The vocalists were Miss Jessie Jones—to whom, it will be remembered, the first prize was awarded among the sopranos who competed at the late National Music Meeting—and Signor Gustave Garcia. Miss Jessie Jones proved her ambition by attempting the aria "A qual furor," from Beethoven's *Fidelio*, but was more successful in Mozart's aria "Lento il pie." Signor Garcia came forward with M. Gounod's dolorous but well-scored sacred scena, "Abraham's Sequest"—for a piece of ground to bury his wife in—which was conducted in person by the composer, to whom a fair share of the honours in the way of applause was accorded. He sang also Wolfram's delicious air in Wagner's *Tannhäuser*, "O Star of Eve," but which lost much of its effect from the absence of the orchestral accompaniment, despite the cleverness of Mr. Dannreuther's reproduction of it on the pianoforte.

The novelty of the seventh concert was an Elegy, for piano and orchestra (Op. 34), by Mr. E. Silas, a native of Holland, long resident among us, whose talent both as a pianist and a composer—despite the production of an oratorio, *Noah*, at the Norwich Festival of 1863, and of a symphony which was heard at an orchestral trial, and at a concert of the late Musical Society of London, as well as at the Crystal Palace about the same date, together with other smaller works elsewhere—has scarcely met with that recognition it seems to demand. His "Elegy," composed some years ago, though betraying no great ambition or originality, is in keeping with its title, and being conceived in a musically spirit, is so far agreeable. The same might be said of the two pianoforte solos he played, which testify to his eclective and imitative powers rather than to his originality. These were a romance, "Malvina"—Mendelssohnian in character—and a gavotte, in E minor, suggestive of Bach and Handel. The symphony was Beethoven's, in A, No. 7; the overtures, Mendelssohn's to *Ruy Blas*, and Gade's *Hamlet* (Op. 27), a meritorious work, but less marked by individuality of character than the same composer's *Ossian*. Mme. Edna Hall, on her first appearance, made a favourable impression by her rendering in Italian of the grand scena from *Der Freischütz*, "Softly sighs," but more especially by her singing in English of an exquisitely charming song by R. Franz, "Rest thee, my sweet." Mme. Patey, by the effect she imparted to Haydn's canzonet, "The Spirit's Song," and Giordani's aria, "Caro mio ben," evoked an amount of applause by no means calculated to encourage her to extend her researches among less familiar works.

Sir Julius Benedict's long-promised symphony, in G minor, was heard for the first time in its entirety at the eighth concert. Two movements of it—the andante and scherzo—it will be remembered, were introduced at the Norwich Festival of last year, when high opinions were expressed as to their merits. The new movements—an introduction, allegro, and finale—are in good keeping with these, and fully equal to them in interest and effect. It was the scherzo, however, which seemed to please the audience most, and this to such an extent that it might fairly have been repeated. The applause which it evoked was only exceeded by that which followed the finale, and which did not cease till Sir Julius had made his way from the gallery to the orchestra, where he bowed his acknowledgments to his many admirers. The other orchestral works were the scherzo from Mendelssohn's octett, Op. 20, scored for orchestra by the composer for interpolation with his symphony, No. 1, in C minor, on the occasion of its first performance by the Philharmonic Society in 1829; Beethoven's overture in C (Op. 124), "Namensfeier," and that to Schumann's *Genoveva*. The vocalists were Miss Edith Wynne and Mr. Sims Reeves; the lady making choice of Benedict's "Love at Sea," and Professor Oakeley's graceful setting of "Tears, idle Tears," so successfully introduced at the late Birmingham and Hereford Festivals by Mlle. Titiens; the gentleman selecting Weber's scena, "Through the forests" (*Der Freischütz*), and Mr. Sullivan's popular ballad, "Once again."

WAGNER SOCIETY.

THE programme of the first concert of the second season, given under the able direction of Mr. E. Dannreuther, at St. James's Hall, on the 14th ult., though not confined to works by Wagner, as were those of last season, was one of extreme interest. It included Spontini's overture to *Olympia*; Raff's pianoforte concerto in C minor, Op. 185; a selection from Wagner's *Meistersinger*; Berlioz's overture to Shakespeare's *King Lear*; Liszt's fantasia on Hungarian national airs, for pianoforte and orchestra; and Beethoven's symphony in C minor, No. 5. Against such a selection no exception could be taken except on the ground that Wagner was but too sparingly represented. Admitting this to have been the case in the present instance, it should be borne in mind, however, that the number of Wagner's works suitable for concert performance is very limited, and that there is a vast quantity of purely orchestral works by other composers, which have not been touched by other concert-giving societies, and which assuredly demand a hearing. Nevertheless, the manifestation of a desire to hear more of Wagner's music has made itself so apparent, that a larger portion of the succeeding programmes will doubtless be devoted to this master's music than was at first intended. Bearing in mind Hector Berlioz's dictum that *C'est le sort de tous les hommes de génie d'être méconnus de leurs contemporains et exploités ensuite par leurs successeurs*, the so-called "music of the future" may fairly be defined as "music before its time, but which will live hereafter." As such may therefore be included the overture to Spontini's *Olympia*, an opera which, on its production in Paris in 1817, and again ten years later, failed to meet with due recognition, but which in Germany, and, at least as regards its overture, both at the Crystal Palace and on the present occasion, has met with a warm welcome. No less welcome was Berlioz's fine overture to *King Lear*, as much for its own sake as for the fact that it is the work of a composer who, neglected in his own day, as the French representative of musical romanticism, as much as any more recent composer claims attention in the present. The selection from Wagner's *Meistersinger* comprised the "Meeting of the Mastersingers" from Act I., and the instrumental introduction to Act III. The first-named excerpt, charming as it is, failed in its due effect, at least for those who had not previously seen the opera, from the absence of voices and scenic accessories. The second, which is not so much open to a like objection, and is perhaps unparalleled as a characteristic piece of tone-colouring, seemed conducive of the highest pleasure, and was loudly re-demanded. The pianoforte concerto by Joachim Raff, introduced by Dr. Hans von Bülow, is the work of a composer born in 1822 at Lachen, in Switzerland, and the author of no less than one hundred and eighty-five works, which have long been favourably known in Germany, but with which, with the exception of one or two chamber works (be it said to our shame), we have not been made acquainted in England. This concerto, composed for and dedicated to Dr. von Bülow, is amongst its author's latest works. It was played for the first time by Dr. von Bülow at Wiesbaden in July last, within a fortnight of its completion. Clear in form, if somewhat diffuse, tunefully melodious, thoroughly original and vigorous in character, abounding in contrapuntal devices of extreme cleverness and interest, and brilliantly scored both for the solo instrument and band, the impression it made on a first hearing was in the highest degree favourable. The enthusiasm evoked by Dr. von Bülow's playing of it was only exceeded by that which followed his execution of Liszt's fantasia on Hungarian airs, which, as an astonishing display of virtuosity, far exceeded anything of the kind

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that we can call to mind from any performer on any instrument on any previous occasion. A spirited performance of Beethoven's symphony brought the evening to an agreeable close. One unusual feature of this capital concert, which should not be overlooked, was the fact of its being entirely orchestral. No vocalist was engaged. The result showed that an orchestral concert may be made sufficiently attractive to prove remunerative without the aid of human song. When we consider that the fee paid to a popular vocalist will suffice to procure perhaps a dozen extra "strings" and the extra "wind" of the largest Wagnerian orchestra, one wonders that the experiment has not been tried before.

MONDAY POPULAR CONCERTS.

THOUGH there was no unusual attraction put forward, either among the works performed or the artists engaged, the first concert of the sixteenth season was apparently conducive of the utmost satisfaction to a large and attentive audience. The concerted works presented were—for the sixteenth time) Mendelssohn's quartett in E flat, Op. 12; (also for the sixteenth time) Schubert's trio in B flat, Op. 99; and Beethoven's sonata in A minor, Op. 23: the executants being Mme. Norman-Néruda, MM. L. Ries, Zerbini, Piatti, and Haelle. For his solo Mr. Hallé chose (for the twelfth time) Beethoven's sonata in D major, Op. 10, No. 3, which he played in his usually perfect manner. The songs, contributed by Miss Alice Fairman, were F. Hiller's prayer, "Lord, whom my inmost soul adoreth," and the aria "Cangio d'aspetto," from Handel's *Atlanta*.

The second concert was one altogether more exciting in character, there being the double attraction of Dr. Hans von Bülow's first appearance at these concerts, as well as the introduction of several less familiar works. It commenced with Brahms's quartett in A, Op. 26, for pianoforte, violin, viola, and violoncello, which was so well received on its introduction at these concerts in 1872, as well as subsequently at Mr. Hallé's "Recitals," that it can hardly fail to become a standing favourite. It's effect on this present occasion, finely played as it was by MM. von Bülow, Strauss, Zerbini, and Piatti, was no less striking. Accustomed as one has been hitherto to Dr. von Bülow as a soloist, one could not but remark the admirable manner in which he accommodated his playing and assimilated his tone to that of his associates. The execution of Chopin's sonata in G minor, Op. 65, for pianoforte and violoncello, by two such consummate artists as Dr. von Bülow and Signor Piatti, was a treat to be remembered. That a work which promises so pleasing to the audience should have been hitherto overlooked, seeing that it must have long been familiar to Signor Piatti, certainly seems surprising; but that it has at length been added to the *répertoire* of these concerts is none the less a matter of satisfaction. To many the most interesting item of the programme was probably the solo made choice of by Dr. von Bülow. This was Beethoven's sonata in A flat, Op. 110. To those who have studied Von Bülow's critical remarks upon this sonata in the "Cotta" edition of Beethoven's pianoforte works (lately reviewed in these columns), it must have been specially interesting to hear it performed by the author of them. These are all so much to the point, and so convincing, that one could not but feel that (barring a slight error of memory towards the close) one heard this sonata with its true reading for the first time. Mlle. Limia was the vocalist, and sang with much neatness of expression Lotti's "Pur dicesti" and Handel's "As when the dove," in which are phrases common to both, which may perhaps be fairly accredited to Lotti as the older composer of the two. The concluding quartett was Haydn's, in C, Op. 33, No. 3, given with great effect by MM. Strauss, Ries, Zerbini, and Piatti.

A SOCIAL EVENING OF THE LIEDERKRANZ.

MALE part-singing forms quite a feature in the musical life of Germany, where every town and even village owns one or more societies, whose object besides part-singing is social intercourse. Of the importance and influence of these societies in cultivating taste and appreciation of music there can be no doubt. The "Liederkranz" is one of many similar German societies which exist in London; it has been established many years, and ranks as regards its musical and social standing as one of the first. Formerly it was conducted by Herr Pauer.

The "social" evening of the Liederkranz which took place on the 19th of last month at the Cannon Street Station Hotel was, like all the entertainments of this society, of a private character, only friends of members being admitted. Besides other glees, the Liederkranz sang two choruses from Max Bruch's *Frithjofs Sage*, "Frithjof's Abschied von Norland" and "Frithjof auf der See," and two humorous choruses by Schachner, "Hildebrand" and "Tätzelwurm," all with solo parts, which, as well as the choruses, were executed with great precision and much impulse, giving ample proof of the proficiency of the able conductor of the society, Herr Martin Müller. The principal solo part in *Frithjofs Sage* was sustained by a member of the society, who possesses an excellent, sympathetic voice, and such dramatic feeling as is rarely met with in an amateur. The programme further included a trio by Niels Gade, Op. 42, in F, for pianoforte, violin, and violoncello, performed in a highly creditable manner by Herr Emsthausen, the worthy president of the society, at the piano, Herr Deichmann (violin), and Herr Daubert (violoncello). The latter gentleman also contributed a solo, a charming gavotte by Rameau, played in such a masterly style as to call for a hearty encore; whilst Herr Deichmann performed a brilliant violin composition of his own. Solo songs given by members of the society varied the evening's entertainment; amongst them Mr. Gregory Smith's spirited rendering of Rossini's "La Danza," tarantelle for a bass voice, earned much applause. The whole evening was a decided success, and does great credit to the society and its managing committee, amongst whom Herr Karl Bergmann takes a prominent part.

ROYAL ALBERT HALL CHORAL SOCIETY.

THIS society, which, under the skilful direction of Mr. J. Barnby, has made striking progress, and now numbers 1,200 performers, commenced its third season with every prospect of continued success. The inaugurative work made choice of was Handel's oratorio, *Theodora*, the last but one of his oratorios.

Produced in London in 1750, and heard in 1755, it does not seem to have been heard here again on a large scale till the present year. Containing, as it does, the well-known favourite airs, "Angels, ever bright and fair," and "Lord, to thee each night and day," as well as the choruses, "He saw the lovely youth" (given at the Handel Festival of 1868), and "Venus laughing from the skies," it seems surprising that it should have been so long overlooked. The liberetto has been attributed to Dr. Thomas Morell, who also supplied Handel with the text of *Judas Maccabeus* and *Jephtha*. The argument is as follows:—At a feast proclaimed by Valens, President of Antioch, in honour of Diocletian (about the year 303), Theodora, a Christian lady, is required, with her companions in faith, to join in sacrifice to Venus, and on her refusing is cast into prison. Didimus, a Roman officer, who has been converted by Theodora to the true belief, by connivance of his superior officer and friend, the tribune, obtains access to her in her cell, and prevails upon her to change dresses with him, and, thus disguised, to escape. Didimus is then condemned to death for this act of dereliction, and Theodora, in turn offers herself as a victim, in hopes of saving him; but the two, who are as steadfast in their creed as faithful to each other, refuse to participate in the rites of the heathen goddess, and are borne away together to execution. The present revival of *Theodora* seems due to Dr. Ferdinand Hiller, who brought it to a hearing in Cologne a year or two back, with additional accompaniments which he had written for it. Abjuring almost entirely the use of drums and the noisier brass instruments with which Handel's scores have so often been defaced, and assigning an important part to the organ, which is as often employed to fill up the accompaniment of the solos as to reinforce the choruses, Dr. Hiller has fulfilled his task with the utmost reverence for Handel, and succeeded in producing an accompaniment, the effect of which is probably much nearer in accordance with the practice of Handel's day than that to which his more familiar works, re-touched by this or that conductor, have accustomed us. A hearing of the work, which is remarkable for the dramatic truthfulness and individuality of the characters represented, treated in this manner, and in other respects extremely well presented, the principal parts—by Mme. Alvsleben, Miss Julia Elton, Miss Doncs, Mr. Cummings, and Mr. Thurley Beale—as well as those of both band and chorus being adequately filled, was an unusual treat for Handel's admirers. The works given during the past month have been Bach's *Passion* (St. Matthew) and Handel's *Israel in Egypt*. We look forward with special interest to hearing Bach's *Christmas* oratorio, which, we believe, has never been heard here in public, and which it is purposed to bring forward on the 15th inst.

DR. HANS VON BÜLOW'S RECITALS.

DR. VON BÜLOW met with so ready an acceptance from the musical public on the occasion of his first visit to London during the last summer season, and received so many solicitations to repeat it, that it is not surprising that he should have embraced the earliest opportunity of doing so. Each occasion of his appearance has been in the highest degree exciting. Seldom has so numerous and appreciative an audience been attracted by an afternoon performance to St. James's Hall—never by a pianist relying solely upon his own

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unaided exertions—as that which came together for his first recital on the 19th ult. Most remarkable was the number of professional musicians present, many of whom must have sacrificed engagements and deserted their own pupils to take a lesson from Von Bülow; for with truth it may be said that even the most advanced may still learn something from him. His programme was one not only varied in character and manfully interesting, but well calculated to display in their best light his prodigious executive powers. It commenced with Hummel's Grande Fantasie, Op. 18, a showy but unattractive work, followed by Bach's "Italian" concerto. Then came Sir W. Sterndale Bennett's new sonata, "The Maid of Orleans," a hearing of which went far to confirm the favourable opinion expressed in our review columns of August last, as well as to show that, (fit were Von Bülow's wish to do honour to our greatest living English composer, he could not have chosen a more pleasing work for the purpose. Liszt was well represented by two Etudes de Concert—"Dans les Bois" and "Rondo des Lutins"—of which the last-named was vociferously redemanded, and by his "Spanish Rhapsody," in which "Les folies d'Espagne," and "La Jota Aragonese"—dances of the seventeenth and nineteenth centuries—are cleverly contrasted and effectively worked together. By no means the least welcome of Von Bülow's essays was his poetical rendering of Beethoven's seldom-played sonata in E major, Op. 109. The whole of this tremendous list of difficult works was given without book, with unfailing memory, and with the greatest effect. The instrument made use of—a new iron concert grand of remarkable power and beauty of tone, manufactured by Messrs. Broadwood and Sons—was just such a one as Miss Braddon has so aptly described in "Strangers and Pilgrims" as "a Broadwood, with a sweet human tone in its music; a tone that answered to the touch of the player, and was not all things to all men, after the fashion of some newer and more brilliant instruments."

Musical Notes.

THE daily orchestral concerts in the Albert Hall, in connection with the International Exhibition, came to a close on the 31st October. They have been under the direction of Mr. J. Barnby, his place, when absent, being filled by Mr. Deichmann. The list of interesting and high-class music brought forward at these daily performances is astonishingly rich and full. Of foreign composers, have been given many of the principal works of Bach, Beethoven, Mozart, Haydn, Handel, Mendelssohn, Spohr, Schumann, Schubert, Weber, Auber, Rossini, F. Hiller, Rietz, Cherubini, Herold, Flotow, Meyerbeer, Gade, Berlioz, A. Thomas, Litolff, Benedict, Boieldieu, Liszt, Mehul, Davivier, Nicolai, Oberthür, and Brahms. This list is in itself sufficiently ample; but Mr. Barnby deserves even greater credit for the readiness with which he has brought to a hearing the works of English composers. Among these we find the names of Sir W. S. Bennett, G. A. Macfarren, W. G. Cusins, J. F. Barnett, C. E. Stephens, A. Sullivan, Sir G. J. Elvey, F. H. Cowen, R. F. Brion, C. A. Barry, H. Gadsby, A. H. Thouless, J. L. Summers, and J. Hamilton Clarke.

MR. W. REA'S admirable series of orchestral concerts at Newcastle-on-Tyne, which came to a close at the beginning of last month, are hardly inferior in the interest of their programmes to those just noticed. An excellent orchestra of nearly fifty members, mostly selected from our best London players, was engaged, and their performance is spoken of in the highest terms by those musicians who were present. Besides giving such large works as the *Messiah*, *Judas*, the *Creation*, *Elijah*, and the *May Queen*, Mr. Rea brought forward eight complete symphonies, seven concertos, and no less than twenty-nine different overtures, as well as vocal and instrumental selections of all kinds. That Mr. Rea has also done his best to produce the works of his fellow-countrymen, will be seen from the following list of English compositions given at these concerts:—Bennett's *May Queen*, and "Caprice" for piano, Macfarren's flute concerto (andante and finale), Prout's organ concerto (the andante and finale repeated at a subsequent concert), and Sullivan's overture "In Memoriam," and "Ouverture di Ballo." Besides this, a large proportion of the vocal music was of English origin. Mr. Rea has now completed the eighth series of these concerts; and we hope they have been as profitable to him as they undoubtedly have been creditable.

THE Brixton Choral Society, conducted by Mr. William Lemare, performed Sullivan's *Light of the World*, for the first time in London, on the 24th ult.

MR. F. E. GLADSTONE is giving a series of organ recitals at Brighton, on the fine instrument in the Dome. Mr. Gladstone is well and favourably known as a player, and the local papers speak of his performances in the highest terms.

THE Edinburgh Choral Union, conducted by Mr. Adam Hamilton, gave a performance on the 13th ult. of *Acis and Galatea*, and a miscellaneous selection, among the chief items of the latter being Beethoven's symphony in A, Marschner's overture to *Der Vampyr*, and Professor Oakeley's new song, "Tears, idle tears."

ARRIPOS of the Glasgow Festival, a report of which will be found in another column, we may call attention to the book of words of the various performances, as remarkable for the excellence of the annotations and analyses of the different works performed.

UNDER the direction of their very able conductor, Mr. James Thomson, the Belfast Musical Society opened the season by the performance of a well-selected programme of choral and orchestral music, including a portion of Haydn's symphony in D, the andante from the "Italian Symphony," the first finale from *Euryanthe*, the Bridal Chorus from *Lohengrin*, &c. Miss Leonora Braham made her *début* on the occasion with very great success, and much promise for the future; and Herr Eisner, of Dublin, performed a violoncello solo, and joined Mr. Thomson in a most artistic performance of Beethoven's sonata in F. We must not forget to chronicle the success of Bach in the North of Ireland, the perfect *ensemble* produced by Miss Braham, Herr Eisner, and Mr. Thomson in "My heart ever faithful" resulting in a most rapturous encore. The hall was well filled.

IT is said that Mr. Carl Rosa intends to produce *Lohengrin* in London with his operatic company next spring. We sincerely hope the report will prove correct, as it is impossible that a just estimate can be formed of Wagner's music in this country till an opportunity is afforded of hearing one of his representative works adequately performed.

THE Grand Opera at Paris, in the Rue Lepelletier, was entirely destroyed by fire on the 29th of October last.

M. BARBIER'S play of *Jeanne d'Arc*, with music by Gounod, has been produced at the Gaieté Theatre, at Paris, with great success.

SCHUMANN'S only opera, *Genoveva*, has lately been revived at Munich.

A "LISZT-JUBILÉE," commemorating the fiftieth anniversary of the composer's connection with music, was celebrated at Pesth, on the 9th and 10th ult.

MAX BRUCH'S *Odysseus*, his most recent choral composition, is being performed with much success in the principal towns of Germany.

THE Philosophical Faculty of the Royal University of Tübingen has conferred the degrees of Doctors and Magisters on Professors S. Lebert and L. Stark (the editors of the famous "Piano School," and many of the classical works published by Cotta)—that is to say, *honoris causa*. The respective diplomas speak of the two gentlemen thus honoured as *de arte musica felicissimis tractanda et melius docenda multis libris compositis egregie meritum* (as of high merit on account of numerous works, which are intended to further the cultivation of music and its instruction). This distinction is all the more flattering to the two artists, as it has only been conferred in very rare cases. It also bestows an honour on the Stuttgart Conservatoire, where these two gentlemen are engaged.

A COPY of the November number of the *Psalmodist*, a monthly magazine published at Paisley, has been forwarded to our office. It is well written, and full of interesting matter relating to church music. We are glad to find our friends in the North taking a really intelligent interest in this important subject.

THE French paper, *L'Evénement*, tells the following anecdote of Rossini:—"When the *maestro* lived in the Rue de la Chaussée d'Antin, he found one day, in front of his house, a poor old fellow who was grinding out 'Di tanti palpiti' on a barrel-organ. The passers-by stopped. All at once a voice from their midst cried, 'Quicker, quicker!' 'How so, sir?' 'Turn your handle quicker, it is *allegro*.' 'But, sir, I don't know——' 'Do it so—so!' And Rossini, recognised by no one, steps up to the organ, and grinds away at the pace he wished. 'Thank you, sir, I will remember the lesson.' Next day the organ stops again, and plays 'Di tanti palpiti,' this time in the manner taught the day before. 'Bravo!' cries a voice from the opposite house. 'Bravo, bravo, bravo!' and a louis-d'or falls at the feet of the itinerant artist. It was Rossini again. The poor organ-grinder was almost ill with excess of joy."

TO CORRESPONDENTS.

J. G. H.—1. Bülow's edition of Cramer's studies may be had from Messrs. Augener and Co. The price is eight shillings. 2.

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Schumann's symphonies can be had either for two or four hands on the piano, also from our publishers. They are foreign editions, and not Mr. Pauer's. 3. We know of no better edition of Bach's pianoforte works than that published by Peters. 4. There are nine "Soirées de Vienne"—pieces by Liszt, founded on Schubert's waltzes. They are published by Messrs. Ashdown and Parry.

R. A. S.—1. The only other English treatise on instrumentation besides Berlioz's, which we know, is in the third volume of Czerny's "School of Musical Composition." 2. We are not aware of any. 3. Dr. Stainer's book is, we believe, not yet published. 4. There is no such paper, so far as we know.

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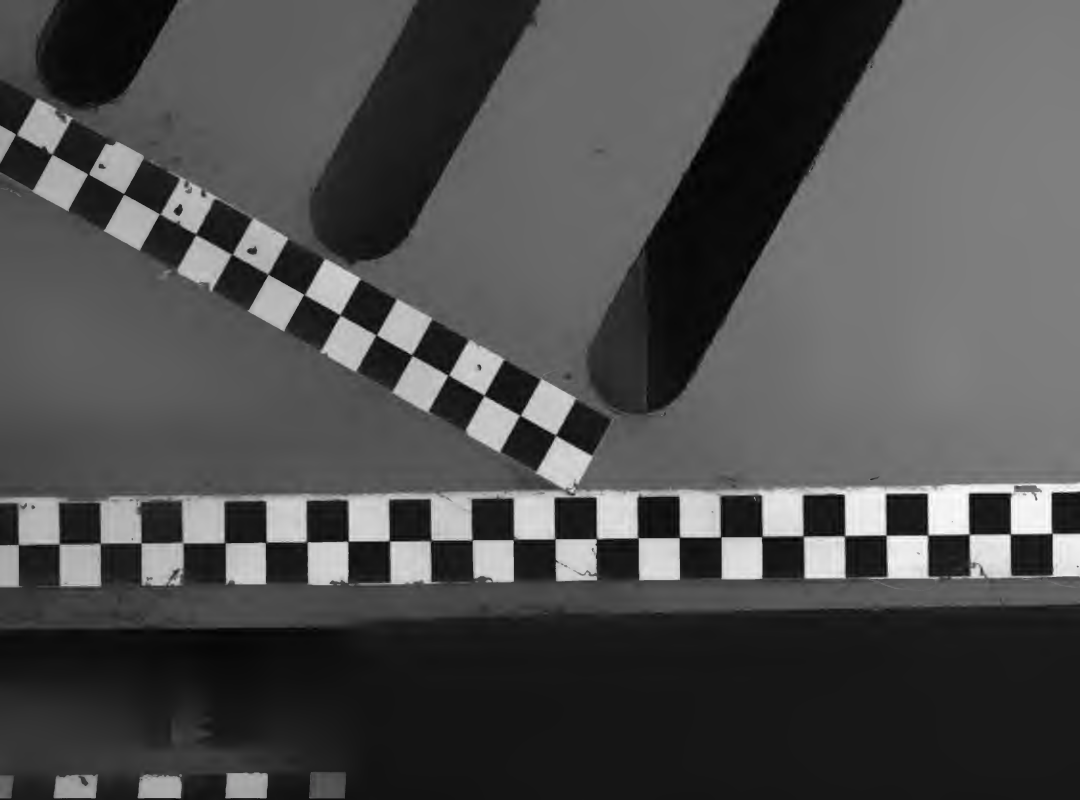

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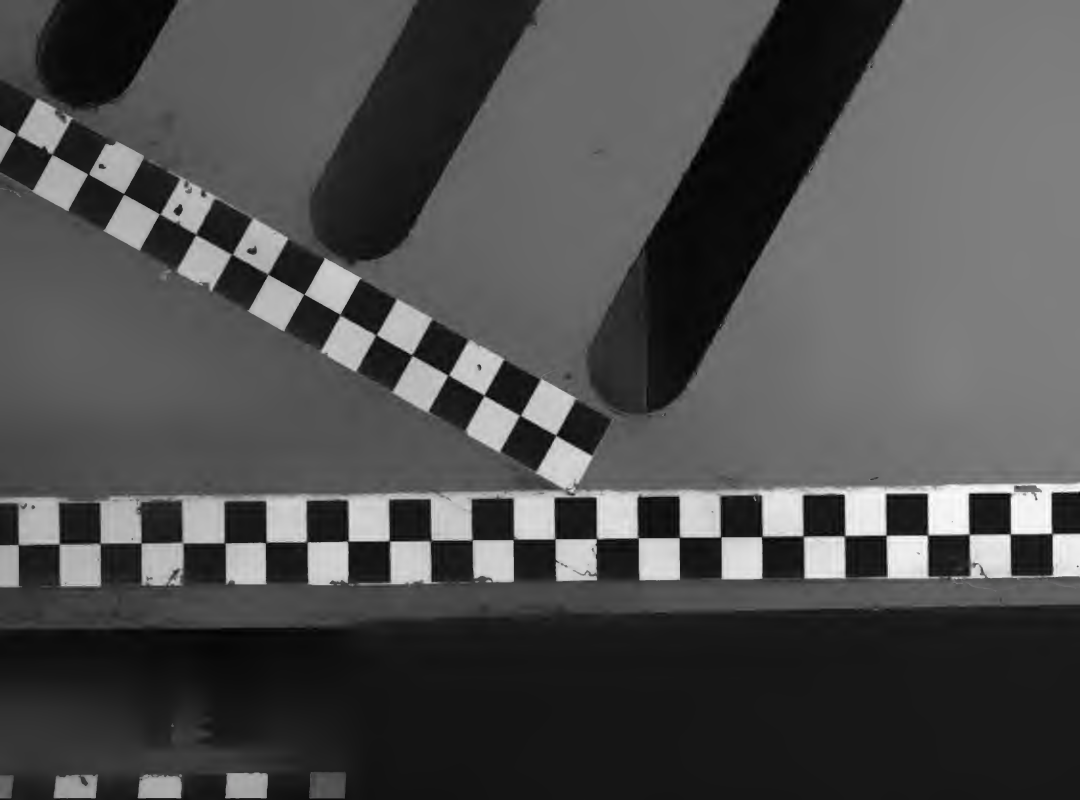

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